

THE CRITIC.

VOL. XX.—No. 517.

JUNE 2, 1860.

Price 6d.; stamped 7d.

INSTITUTIONS, &c.

ROYAL BOTANIC SOCIETY, Regent's Park.—The EXHIBITIONS of PLANTS, Flowers, and Fruit this season will take place on Wednesday, June 20, and July 4. Tickets to be obtained at the Gardens only, by orders from Fellows or Members of the Society. Price on or before Saturday, May 10, 4s.; after that day, 5s.; or on the days of exhibition, 7s. 6d. each.

ARUNDEL SOCIETY.—All Lovers of Early Italian Art are invited to inspect the reduced Water-colour Copies from Frescoes by MASACCIO, B. GOZZOLI, PINTURICCHIO, FRANCESCA, FILIPPINO LIPPI, &c., at the Society's Rooms.

Prospectuses of a plan for the separate publication of each subject may be obtained on application, personally or by letter, to Mr. F. MAXYARD, Assistant Secretary, 24, Old Bond-street, W. JOHN NORTON, Hon. Sec.

VOLUNTEER SERVICE CLUB.

Members are informed that the CLUB was OPENED on the 15th instant, at 53, St. James's-street, S.W.

At a Special Meeting of the Committee, held on the 7th instant (Lord Elich, M.P., in the chair), the following noblemen and gentlemen were nominated a sub-committee to carry out the new arrangements:—

Sir Ralph Anstruther, Bart.
Major Brewster
Dr. John Rose Cormack
Lt.-Col. Lord Elich, M.P.
Thomas S. Egan, Esq.
Lt.-Col. Earl Grosvenor, M.P.
Lt.-Col. G. M. Hicks
Alexander Staveley Hill, Esq., D.C.L.
Lt.-Col. the Hon. C. H. Lindsay
Lt.-Col. Viscount Ranelagh
Captain Josiah Wilkinson

By order, WILLIAM DE CARTERET, Secretary.
Club-house, 53, St. James's-street, 17th May, 1860.

ROYAL DRAMATIC COLLEGE.—The Council beg to ACKNOWLEDGE the receipt of the following DONATIONS from ladies desiring to qualify as patronesses, on the occasion of the laying of the foundation-stone by His Royal Highness the Prince Consort, on the 1st June:—

Miss Swanborough	£10 10 0	Miss M. Wilton	£5 5 0
Mrs. Copeland	5 5 0	Mrs. Blencowe (Bris-)	5 5 0
Mrs. G. R. Rowe	5 5 0	tol)	5 5 0
Mrs. Conquest	5 5 0	Mrs. W. Cooke	5 5 0
Mrs. C. Selby	5 5 0	Mrs. Wyndham (Edin-)	5 5 0
Mrs. H. Josse (Grim-	5 5 0	burgh)	5 5 0
by), late Mrs. Ering-	5 5 0	Mrs. Reddis	5 5 0
her Mill.	5 5 0	Mrs. Jervood	5 5 0
Miss M. Oliver	5 5 0	Mrs. R. J. Strong	5 5 0

Donations will be received in the Royal tent up to the moment of laying the foundation-stone. Ladies presenting a sum of five guineas, by collection or otherwise, will become patronesses, and be entitled to one vote for each five guineas so presented, at each annual meeting, and at each election of pensioners, for a period of ten years.

COLLEGES AND SCHOOLS.

KING'S COLLEGE, LONDON.—The Office of MASTER of the LOWER SIXTH CLASS, and the Office of MASTER of the LOWER FIFTH CLASS, in the Classical Division of the School, are now VACANT, and the Council are ready to receive applications from Gentlemen desirous of offering themselves for either of these appointments. For particulars apply to J. W. CUNNINGHAM, Sec.

ST. JOHN'S FOUNDATION SCHOOL, for the Free Education and Maintenance of the Sons of Poor Clergymen of the Church of England, Clapton House, Clapton, N.E.

Junior.—The Right Rev. the LORD BISHOP of LONDON.
The FIFTH ANNIVERSARY DINNER will be held at the London Tavern, on WEDNESDAY, 13th JUNE, 1860.

The Right Hon. Lord CHELMSFORD in the chair.

LIST OF STEWARDS:
The Rt. Rev. the Lord Bishop of St. David's
The Rt. Rev. the Lord Bishop of Chester
The Rt. Rev. the Lord Bishop of Lincoln
The Rt. Hon. Lord John Russell, M.P.
The Rt. Hon. Lord de Saumarez
The Rt. Hon. Joseph Napier, M.P.
Vice-Chancellor Sir W. Page Wood
The Very Rev. the Dean of Rochester
The Very Rev. the Dean of Bangor
The Ven. Archdeacon Bickersteth
The Ven. Archdeacon Clarke
The Ven. Archdeacon Evans
The Ven. Archdeacon Frere
The Ven. Archdeacon Hale
Robert Hanbury, Esq., M.P.
Sir Robert W. Carden
The Hon. J. C. Haliburton, M.P.
John Dunn, Esq., M.P.
The Rev. Thomas Ainger
Richard Baggaill, Esq.
Arthur Kett Barclay, Esq.
F. T. Bircham, Esq.
W. H. Bodkin, Esq.
G. T. Brooking, Esq.
Joseph Board, Esq.
The Rev. Charles Canston
Charles Churchill, Esq.
Gordon W. Clark, Esq.
Robert G. Clarke, Esq.
John Clutton, Esq.
William Cotton, Esq.
Colonel Danby, C.B.
Simon Dunning, Esq.
H. V. East, Esq.
Francis Fuller, Esq.
H. Good, Esq.
The Rev. Joseph Harris
The Rev. James Hessey, D.D.
M. T. Hodding, Esq.
Charles Jacob, Esq.
Charles Jacob, Esq., jun.
Coleridge J. Kennard, Esq.
E. F. Leeks, Esq.
The Rev. Erskine Neale
The Rev. Daniel Moore
Rev. Thomas Baden Powell
The Rev. James Ridgway
W. Rivington, Esq.
E. J. Smith, Esq.
Henry Smith, Esq.
The Rev. T. F. Stooks
John I. I. Sudlow, Esq.
W. W. Temple, Esq.
Thomas Tison, Esq.
Samuel Tomkins, Esq.
Henry Trower, Esq.
F. W. T. Vernon Wentworth, Esq.
W. Foster White, Esq.
Edward White, Esq.
The Rev. Dr. Whitehead

Dinner tickets, 1s. each, may be had of the Stewards, Committee, or Secretary.

The next election (for which there are already 18 candidates, and at which donors and subscribers at the dinner will be entitled to vote) will be held on Tuesday, June 19th next.

Reports and any further information will be gladly furnished on application to the Secretary, and the Committee will thankfully acknowledge the support of gentlemen willing to act as Stewards, or otherwise aid this valuable Charity.

JOHN RAND BAILEY, Secretary.
Office, 8, Tokenhouse-yard, Lothbury.

ST. JOHN'S COLLEGIATE SCHOOL,

Carrington Lodge, Richmond, near London.
This school having been removed to more extensive premises there is accommodation for additional boarders.

The pupils are efficiently prepared for the Public Schools, Universities, and professional life, including the Army, Navy, and Civil Service.

The year is divided into three terms, the charges for each being twelve or fourteen guineas. For a prospectus, with other particulars, apply to the Principal.

ST. MARY'S COLLEGE, HARLOW, is especially intended to afford the SONS of GENTLEMEN a careful training in the principles of the Church of England, in addition to the ordinary course of instructions pursued at the public schools. Students intended for the Military, Naval, or Civil Services are prepared for the Public Examinations, &c.

French and German by a foreign Professor.

Each boy has a separate dormitory.

Easter Term begins this year April 16th.

For further particulars apply to the Rev. the President, or to the Rev. CHARLES MILLER, Vicarage, Harlow.

BRISTOL GRAMMAR SCHOOL.

—The Trustees are desirous of receiving APPLICATIONS for the OFFICE of HEAD MASTER to this anciently endowed grammar school.

The election will be made subject to the provisions of a scheme approved by the Court of Chancery, which requires the Head Master to be a Master of Arts, at least, of one of the English Universities.

He will be required to reside, free of rent and taxes, at the dwelling-house attached to the school; but he will not be allowed to take boarders nor to accept any cure or employment, ecclesiastical or civil.

Any further information may be obtained by reference to the Secretary, to whom applications and testimonials must be transmitted on or before the 12th of July next.

ALFRED R. MILLER, Secretary.
14, Queen-square, Bristol, May 11, 1860.

THE Rev. S. SMITH, D.D., will, after the Midsummer Holidays, have a VACANCY for a PRIVATE PUPIL.

St. George's Parsonage, near Ashby-de-la-Zouch.

LITTLE BOYS.

—A married gentleman,

late head master of a college and public school, who is educating a limited number of PUPILS, the sons of baronets, clergymen, officers, barristers, and physicians, desires to RECEIVE THREE others, to complete his number. Every effort is made to combine the advantages of private tuition with the comfort and enjoyments of home. Terms 45 to 60 guineas, and reference to parents of present and former pupils.

"D. D.," No. 32, Upper Berkeley-street, Portman-square.

TO CLERGYMEN.—An Artillery Officer

wishes to meet with a resident incumbent of the Church of England to join with him in RECEIVING PUPILS for the Army.

Address "X. Y. Z.," Military Library, 30, Charing-cross, S.W.

AN OXFORD MAN,

who has had experience in travelling on the Continent, and who speaks French, wishes to meet with an ENGAGEMENT in a nobleman or gentleman's family during the coming long vacation, as TRAVELLING TUTOR, or Companion to one or two young gentlemen.

Address X. O. W. SPES, Oxford Union Society.

THE PRESS.

TO REPORTERS, &c.—WANTED, in a

Weekly Journal, in the West of England, a SHORT-HAND REPORTER, who is competent to write original articles. Address, stating terms, &c., to "Y.X.Y.," Post-office, Bristol.

TO REPORTERS.—WANTED, on a Mid-

weekly Paper, in Hampshire, a competent REPORTER. Apply, stating terms, to "T. H.," 80, Queen-street, Portsea.

TO REPORTERS.—WANTED, on an old-

established Newspaper, in the West of England, a steady young man as REPORTER. He must be a verbatim shorthand-writer, and a good paragraphist. Apply to "D.," Mr. R. F. White, 33, Fleet-street.

TO REPORTERS.—WANTED, by a

gentleman engaged on a first-class Provincial Journal in the South Coast of England, a SUPPLY for four weeks. Testimonials and references required. Terms 2s. per week. Address "A. Z.," Hampshire Telegraph Office, Portsmouth.

TO PROVINCIAL NEWSPAPER PRO-

PRIETORS AND EDITORS.—The Advertiser, an experienced newspaper editor and political writer, is prepared to supply Leading Articles weekly on moderate terms. Address "F. P.," Grecian Chambers, Devereux-court, Temple, London.

TO COUNTRY NEWSPAPER PRO-

PRIETORS.—WANTED, a SITUATION as READER of a country weekly paper. The advertiser would be happy to assist in the counting-house, look after the advertisements, &c.—Apply by letter, prepaid, to "A. Z.," Messrs. Strong's, Stereotype Founders, 21, Great New-street, Fetter-lane, E.C.

TO REPORTERS AND COMPOSITORS.

WANTED, for a provincial newspaper, an energetic and intelligent young man, to act as REPORTER, and fill up his time at a case. He must have been similarly employed, and be a good paragraphist. The situation will be permanent to a suitable person, who will have an opportunity of acquiring experience in the literary department.—Address, with references, and stating salary expected, which must be moderate, "M. J.," care of Mr. W. J. Clarke, jun., 4, Corbet-court, Gracechurch-street, London.

LITERARY EMPLOYMENT WANTED.

—The Advertiser, who writes good and vigorous English, and is thoroughly conversant with current topics and general literature, desires to add to his engagements, and will undertake any work or accept any appointment for which, on trial, he may be found competent. He is a good, though not a verbatim, Reporter. Reviewing, or a London Correspondent's Letter, very acceptable. The Advertiser can prove his capacity by print specimens, and his assiduity, quickness, and aptitude, by good testimony.

Address "D. D. L.," Post-office, 130, Strand, W.C.

THE ARTS.

ROYAL ACADEMY of ARTS.—At a General Assembly of the Academicians, held on THURSDAY, the 24th ult., AUGUSTUS LEOPOLD EGGER, Esq., was elected a Royal Academician, in the room of the late Sir W. C. Ross, and SYDNEY SMIRKE, Esq., was elected Professor of Architecture.

JOHN PRESCOTT KNIGHT, R.A., Secretary.

SOCIETY of PAINTERS in WATER COLOURS.—The FIFTY-SIXTH ANNUAL EXHIBITION is NOW OPEN at their Gallery, 5, Pall-mall East (close to the National Gallery), from nine till dusk. Admission 1s. Catalogue 6d.

JOSEPH J. JENKINS, Secretary.

THE DERBY DAY.—Frith's Picture.

The splendid ETCHING, by BLANCHARD, from this extraordinary picture, is now ON VIEW at LEGGATT, HAYWARD, and LEGGATT'S, 79, Cornhill.

ROYAL EXCHANGE FINE ARTS

GALLERY, 24, Cornhill. Entrance in Change-alley. Mr. MORBY has constantly on SALE high class GUARANTEED PICTURES and DRAWINGS by Living Artists. A visit is respectfully requested.

Fine specimens of the following and other Masters:—

Turner, R.A.	Cooke, A.R.A.	Herring, Sen.	Duffield
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Frith, R.A.	A.R.A.	Hering	W. C. Smith,
Ward, R.A.	O'Neill, A.R.A.	Hensley	Topham
Roberts, R.A.	J. Limel, Sen.	Muller	Crome
Etty, R.A.	G. Lance	Percy	Lewis
Creswick, R.A.	Faet	Provis	Holmes
Elmore, R.A.	Bright	Niemann	Haviler
Mulready, R.A.	Le Jeune	W. Hunt	M. Kewan
MacLise, R.A.	Baxter	Duncan	E. Hughes
Cooper, A.R.A.	Nasmyth	Cattermole	Rowbotham
Frost, A.R.A.	A. Johnston	Taylor	Mutrie
Poole, A.R.A.	Smallfield		

The Manufactory of Frames, &c., is carried on as usual, at 63, Bishopsgate-street Within.

AMUSEMENTS.

CRYSTAL PALACE.—Arrangements for

week ending Saturday, June 9th.

Monday, open at 9; Tuesday to Friday, open at 10. On Tuesday, ANNUAL FETE of the Band of Hope Union.

On Wednesday GREAT MEETING of the CHARITY CHILDREN as at St. Paul's.

On Friday, First Day of GRAND BAZAAR and FANCY FAIR in aid of Warehousemen's and Clerks' Schools.

ORCHESTRAL BAND and GREAT ORGAN Performances daily. Admission, One Shilling; Children under twelve, Sixpence.

Saturday, open at 10. FANCY FAIR and GRAND BAZAAR in aid of Warehousemen's and Clerks' Schools, and PROMENADE CONCERT. Admission, Half-a-crown; Children under twelve, One Shilling. Season Tickets free.

Sunday, open at 1.30 to Shareholders gratuitously by tickets.

CRYSTAL PALACE.—CHARITY

SCHOOLS.—The GREAT MEETING of the CHILDREN of the CHARITY SCHOOLS not taking place this year at St. Paul's, will be held at the Crystal Palace on Wednesday next, 6th June.—Conductor, Mr. G. W. MARTIN.

Admission, One Shilling; Reserved seats, Half-a-crown extra; should be at once applied for at the Crystal Palace, at 2, Exeter Hall, or by order at the Agents.

MUSIC.

MUSICAL UNION.—HERR STRAUS,

Violinist, his debut at the extra Matinée, TUESDAY, June 5th, and with Piatti and Lubeck will play a new Trio by Lalo, Quintet in D, by Mozart; Violin Solo, Vieuxtemps. Solos, Pianoforte, Lubeck. New part songs, sung by the Orpheus Glee Union, &c. Tickets half a guinea each for strangers to be had at the usual places. Members can introduce visitors at the Hall, five shillings each. Doors open at Half-past Two.

J. ELLA, Director.

THE MUSICAL SOCIETY of LONDON.

—The following are the ARRANGEMENTS for the present month:—Choral practice, Tuesday evening, the 5th inst., at the Marylebone Institution; Fellows meeting for discussion, Wednesday evening, the 6th inst., at the Society's Rooms, 28, Piccadilly, at 8 o'clock. Fifth Concert at St. James's Hall, on Wednesday evening, the 13th inst., at half-past 8 o'clock.

CHARLES SALAMAN.

Hon. Sec., 36, Baker-street, Portman-square.

THE MUSICAL SOCIETY of LONDON.

—The FIFTH CONCERT (last of this season) will take place at St. James's Hall, on Wednesday evening, June 13, at half-past 8 o'clock. Door open at a quarter to 8, in Regent-street and Piccadilly. Programme:—Part I. Overture (Leonora)—Beethoven; aria, Mlle. Jenny Meyer—Mozart; fifth concerto, violin, Herr Molique—Molique; scena, Miss Louisa Fyne—Spohr; overture (Les deux Journées)—Cherubini.

Part 2. Symphony in A minor—Mendelssohn Bartholdy; aria, Miss Louisa Fyne—Costa; aria, Mlle. Jenny Meyer—Beilini; overture (Der Freischütz)—C. M. von Weber. Tickets for the upper gallery, at 2s. 6d. each, may be had at Messrs. CHAMBER and Co.'s, 201, Regent-street, and at St. James's Hall.

CHAS. SALAMAN, Hon. Sec.

MR. BENEDICT'S ANNUAL GRAND

MORNING CONCERT, at HER MAJESTY'S THEATRE, is fixed for MONDAY, 12th JUNE, under the immediate patronage of Her Most Gracious Majesty the Queen, H.R.H. the Prince Consort, H.R.H. the Duchess of Kent, and H.R.H. the Duchess of Cambridge. All the eminent talent of Her Majesty's Theatre and the most distinguished instrumental performers available will appear on the occasion. Further particulars will be duly announced. Boxes, three, four, five, and six guineas; pit stalls one guinea each, for which an early application is solicited, to be had of Messrs. CHAPPELL, MESSRS. LEADER and COCK, New Bond-street; Messrs. CRAMER, BEALE, and CO., Haymarket; late J. & W. Regent-street; Mr. MITCHELL's Royal Library, Old Bond-street; Mr. AUSTIN's Ticket Office, St. James's Hall; Piccadilly; the Box-office of Her Majesty's Theatre, and at Mr. BENEDICT'S, 2, Manchester-square, W.

MUSIC ADVERTISEMENTS continued

on next page.



MR. AGUILAR respectfully announces that he will give a **MORNING CONCERT** at the **HANOVER-SQUARE ROOMS**, on **MONDAY JUNE 4th**, to commence at 5 o'clock. Vocalists, Miss Parepa, Miss Linds, and Sig. Belletti. Instrumentalists, Messrs. Alfred and Henry Holmes, Herr Lidel, Mr. Pratten, Mr. Nicholson, Mr. Lazarus, Mr. C. Harper, Mr. Waetzel, and Mr. Aguilar. Conductor, Mr. Frank Mori. On this occasion will be performed for the first time in public, Mr. Aguilar's new Sestet for Piano, Flute, Oboe, Clarinet, Horn, and Bassoon.

Reserved Seats, 10s. 6d.; Tickets, 7s.; to be had at the principal Music Sellers, and of Mr. Aguilar, 17, Westbourne-square, W.

SALES BY AUCTION.

The great **istor** Collection, formed at an enormous cost by the collector and founder of the **Napoleon Museum**, of which a large portion is embodied. It was exhibited at the Egyptian Hall in 1843, and excited the wonder and admiration of many thousands of the highest orders of society.

MESSRS. CHINNOCK and GALS-

WORTHY are instructed by the owner to **SELL** by **AUCTION**, at the Gallery, No. 21, Old Bond-street, on **MONDAY, JUNE 18**, and ten following days, this very extensive and valuable **HISTORICAL COLLECTION** of more than 20,000 original MSS. and **AUTOGRAPH LETTERS**, with 10,000 portraits and crests of the writers. Among them are the kings, queens, and most eminent persons of nearly all nations, to important documents, arranged chronologically, in more than 100 folio vols., of 200 pages each, elegantly bound. Each vol. will be sold separately, being complete as a collection of about 300, with many portraits. In British history they commence with the very rare ones of the Cardinal Beaufort, Duke of Gloucester, Richard III., and all the kings and queens regnant to and of Victoria. Also very valuable Shakespearean parchment deeds, relics, &c., including the magnificent Garrick vase, made from the mulberry tree that Shakespeare planted in his garden at Stratford-on-Avon in 1602. In American history the first President, General Washington, to President Fillmore. The papers of eminent persons of these two nations only occupy more than forty vols. In French history, Louis XI. to Louis Napoleon. During this, its most important period, this collection is very rich in those who were the most prominent during the Revolution of 1789 and the reign of the Great Napoleon, including many hundreds of his own letters and papers, and those of all his family. No expense or trouble during forty years has been spared to make this portion of the historical collection unique. There are also a great many Austrian, Bohemian, Danish, Egyptian, Prussian, Russian, Spanish, Swedish, and other documents. A magnificent collection of more than 600 very fine drawings, including those of the 256 Sovereign Pontiffs of and from the Apostle St. Peter, 14,000 rare and many beautiful portraits (no duplicates), many prints, about 600 medals of and from antique gems, including 245 from the Prince Poniatowski's collection, about 1000 choice impressions from established likenesses of eminent persons, British and foreign, and many other interesting subjects; in four cabinets, the set of about 300 French Assignats, about 1500 medals and coins in gold, silver and bronze. From a large to the smallest size, many very rare; a choice and unique collection of 15 various equestrian and other Napoleon bronzes, from the periods 1792 to 1815; marble busts of Napoleon, by Canova and Chaudet; also miniatures of Napoleon, by Isabey and other eminent artists, enameled, paintings, and fine portraits of Napoleon by L. David, Moliere, by Mignard, Shakespeare by Simon Vouet, and Milton by James Housman; also books, relics, and curiosities, of which the following are connected with perhaps the most remarkable place alluded to in French history, viz. the ancient Bastille in Paris, destroyed 1789—the key of its front gate entrance, certified by J. S. Bailly, Mayor of Paris, and dated Sept. 4, 1790, to M. Palloy, the other key of the Bastille was taken from Paris to America, by General Lafayette who presented it to General Washington; it is deposited at Mount Vernon. Also 29 lines written by the Man with the Iron Mask on the leaf of his book that was one side blank; he was confined in the Bastille, and died there. This remarkable document was found under the floor of the writer's cell, where it had been secreted, and discovered by M. Palloy when the ruins of this appalling place of torment were being removed. This great historical collection, of which the above is only a slight outline, has taken 40 years of the most assiduous labour of the proprietor to form, and is altogether unique.

Catalogues are being prepared, and may be obtained 14 days prior to the sale, of Messrs. CHINNOCK and GALS-WORTHY, Auctioneers, 11, Waterloo-place, Pall-mall.

HISTORIES OF PUBLISHING HOUSES.

In an early number of **THE CRITIC** will be given Chap. I. of the

HISTORY OF THE HOUSE OF BLACKWOOD,

(To be continued.)

The numbers of the **CRITIC** for January last contain **A HISTORY OF THE HOUSE OF MURRAY**, with a Portrait of the late **JOHN MURRAY, Esq.**

The numbers of the **CRITIC** for March 24, and April 7 and 21, contain **A HISTORY OF THE HOUSE OF LONGMAN**, with a Portrait of the late **THOMAS NORTON LONGMAN, Esq.** Price 6d., stamped 7d., each.

THE CRITIC

has been established sixteen years, and its plan includes numerous features not to be found in any other Journal. Its department of

THE BOOKSELLERS' RECORD

gives weekly, from original sources, the newest facts respecting Books and Authors, Publishers and Publishing at Home and Abroad.

THE CRITIC PORTRAITS OF LIVING CELEBRITIES

in Literature, Art, and Science, accompany the number for the first week in each month, with a Biography and Fac-simile Autograph in each case. Recent numbers of the **CRITIC** contain Portraits and Autographs of the following:—

CHAS. DICKENS.
RIGHT HON. W. E. GLADSTONE.
CHAS. MACKAY.
W. H. RUSSELL (of the Times).
SAMUEL LOVER.

J. E. MILLAIS.
JUDGE HALIBURTON.
WILKIE COLLINS.
LORD BROUGHAM.
SIDNEY LADY MORGAN.

PROFESSOR FARADAY.
J. R. PLANCHÉ.
BARON HUMBOLDT.
THOMAS CARLYLE.
ALEXANDRE DUMAS.

And numerous other celebrities. A List of Portraits now in course of preparation may be had on application at the **CRITIC** office.

THE LEADING ARTICLE COLUMNS

of **THE CRITIC** discuss weekly the politics of Literature, Art, and Science; and in its review department will be found early and ample notices and analyses of the books of the week. Its contents enable the reader to inform himself fully and at the earliest possible period of the doings and sayings in the Literary World, home and foreign, and of the progress in Art, Science, Music, and the Drama. Its value as a journal of new and important facts may be judged by the observation—that it is now the most generally quoted of the weekly journals.

THE CRITIC may be had by order of any bookseller, at the railway book stalls, or direct from the office. Subscription for unstamped copies, 6s. 6d. per quarter, payable in advance by post-office order or otherwise to

JOHN CROCKFORD, 10, Wellington-street, Strand, W.C.

MISCELLANEOUS.

HYDROPATHIC ESTABLISHMENT.
21 and 22, Vernon-terrace, Montpelier-road, Brighton. Physician, Dr. HORACE JOHNSON. Patients residing in their own houses can take the douche and other fixed baths in the establishment.

METCALFE'S HYDROPATHIC ESTABLISHMENTS. 11, Paddington-green, W., replete with every accommodation for the treatment of in and out patients. Single baths may be had; hot and cold descending and ascending douches; cold wave douche, and flowing sitz, vapour, and superior Turkish baths.

MENTAL DISORDERS.—WYKE
HOUSE, Slon-hill, Isleworth, Middlesex, W., a private Establishment for the Residence and Cure of Ladies and Gentlemen mentally afflicted.—Application to be made to Dr. R. GARDINER HILL, 8, Hinde-street, Manchester-square, W.; or to Dr. E. S. WILLET, M.D., Wyke House, the Proprietors.

THE TIMES, Post, or Globe POSTED the evening of publication, at 2s. a quarter; *Herald or Chronicle*, 2s.; *Daily News or Evening Herald*, 15s.; *The Times*, second edition, 30s.; ditto, second day, 16s. 6d. Answers required and orders prepaid.—**JAMES BARKER, 19, Throgmorton-street, Bank.**
Established thirty years.

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MICROSCOPIC PHOTOGRAPHIC NOVELTIES; now ready, Dr. Livingstone, Cardinal Wiseman, Charles Dickens, Albert Smith, Miss Amy Sedgwick, Ecce Homo, Paul preaching at Athens, St. Paul's Cathedral, Houses of Parliament, The St. Bank Note, Smuggler's Watching, Windsor Castle, Congratulation, Interior of Highland Home, View of Dover, Sheepwashing, The Corsairs' Tale, The Death of Ananias, 2s. 6d. each, or post free for 32 stamps.

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J. AMADIO'S IMPROVED COMPOUND MICROSCOPES, 2l. 12s. 6d.; Students', 3l. 13s. 6d.

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—*Household Words*, No. 845.

J. AMADIO'S BOTANICAL MICROSCOPE, packed in mahogany case, with three powers, condenser, pincers, and two slides, will show the animalcula in water, price 18s. 6d.

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THE CRITIC.

AFTER WAITING PATIENTLY for several months, the University of Cambridge has at length got a Regius Professor of Modern History. The Rev. CHARLES KINGSLEY, Rector of Eversley, is the successful candidate. Since taking his B.A. degree, that gentleman's connection with his University has been so slight, that he had not even chosen to proceed to the grade of Master of Arts before he became Regius Professor, and consequently his name appears at the head of the most recent batch of candidates who have proceeded to the M.A. degree. It perhaps hardly comes within our sphere to inquire curiously why Mr. KINGSLEY's name never figured among those of the Fellows of Magdalen College, or why he did not care to advance beyond the first degree in Arts. Not improbably some of that superfluous muscularity which has since found a more praiseworthy vent in parish duty and novel-writing brought him into contact with uncongenial Dons, and tended to shorten his residence on the banks of the Cam. Otherwise Mr. KINGSLEY's place in the Classical Tripos, modest though it was, would certainly have entitled him to the rank of Fellow in a foundation the requirements of which are so moderate as those of Pepys's College. Be all this as it may, the Bachelor of Arts has returned to his Alma Mater a Regius Professor, preferred to other candidates of no mean rank and authority. We certainly are not in love with the appointment of Lord PALMERSTON, but are glad it is no worse. The Premier who appoints Bishops and Deans who cannot construe the Greek Testament may certainly be excused if he for the nonce convert a novelist into an historian. Our first objection to Mr. KINGSLEY is the general one, that he is a clergyman. Now the Regius Professor of History at Cambridge has hardly ever been latterly in orders, and ought, we think, never to be again. It is very desirable that the historian should be untrammelled by the ties of sect and opinions; that he should not be obliged to write and lecture by rule and line; that, in fact, reading and reflection should not have to give at least partial way to the dictates of ready-made doctrinal and theological bias. In the next place, Mr. KINGSLEY has not as yet shown that he has any peculiar gratification for the office of a lecturer on history. To be sure, he has written some very eccentric historical articles in the *North British Review* and other periodicals, couched in enormously strong language, and giving very original views of Sir WALTER RALEIGH and Queen ELIZABETH, or "going the whole hog," to borrow a vulgarism, with Mr. FROUDE, as to HENRY VIII. and ANNE BOLEYN. Certainly, history will be taught differently at Edinburgh and Cambridge. Lord BROUGHAM, ten days ago, at the former University, assured a crowded audience that Queen ELIZABETH was something *quod dicere nolumus*, and indeed gave chapter and verse for his assertion. Mr. KINGSLEY, in the *North British Review*, boldly tells his readers on the contrary that "ELIZABETH gave up husband and child for the Gospel's sake"—that "she was like gold tried in the fire"—that, in fine, she was the most virtuous of women; and treats Mr. TYTLER with withering scorn for having hinted very much less than Lord BROUGHAM has openly averred. Who shall decide when Doctors disagree? We will, however, make bold to say, from a tolerably careful perusal of Mr. KINGSLEY's essays, that he has formed his opinions very much more from sympathy and kindness of heart than from research and collected facts. We hope at all events that, now he is seated in the historical chair of one of our greatest Universities, he will retract the monstrous dictum (which he promulgated so eloquently and at such length in the columns of the *North British Review*) that "our normal condition is war." He has only to back up this opinion with his usual earnestness and persuasiveness, to work exceeding mischief among the generous and impulsive audience of young listeners who will be sure to crowd round him at Cambridge. We trust heartily that in this case he will remember the Greek proverb that second thoughts are best. Undoubtedly in one way Mr. KINGSLEY will do well as a Professor of History. He will draw with the undergraduates, which is more than Sir JAMES STEPHEN did, or his predecessor, Professor SMYTHE. There are no doubt not a few Cambridge graduates living who can recollect how the good old man last named persistently delivered his first nine lectures (always the same year after year) to a beggarly array of exceedingly empty benches; and how the tenth lecture was sure to bring with it an overflowing crowd of ardent students. The secret of this large congregation was, that the tenth discourse treated, *inter alia*, of the sorrows and fate of MARIE ANTOINETTE, and that the kindly-hearted lecturer burst out year after year with punctual sorrow into a long tearful howl over the fate of the French Queen, which demonstration of sorrow was eagerly waited for as an annual spectacle by a curious, if not sympathising, crowd of undergraduates. Mr. KINGSLEY, of course, with his prestige as novelist, poet, and popular preacher, and, above all, his muscular reputation, will largely win the hearts of the younger Cantabs, and give them probably not a few new and original ideas respecting history clothed in the pleasantest guise. Nevertheless, to be an efficient lecturer, he must dismiss many of his original notions, especially those about war; re-read his "History of England;" and deal modestly with such historians as think a little harshly of HENRY VIII.

SHAKESPEARE AND SHORTHAND.

IT IS NOT OUR OBJECT to attempt the solution of the riddle, "What was William Shakespeare?" We at once disclaim both the intention and the desire to prove that Shakespeare was a shorthand-writer, or that he had any connection personally with stenography. To other and more learned persons may be left the task of deciding what profession or business Shakespeare was instructed in; we are only desirous of considering certain arguments and theories which have been put forth by critics, namely: that we are indebted to shorthand for the earliest copies of some of Shakespeare's plays; and that it is in consequence of those plays having been taken down in shorthand we so constantly meet with errors, misprints, and all the other evils to which books have been liable since printing was invented and since printers had a "devil." In order to have a full consideration of the whole matter, we shall refer to the contemporary dramatic literature of Shakespeare, and conclude with a reference to the Perkins Folio and certain shorthand words found therein.

The first person connected with shorthand writing in England was Mr. Timothy Bright, who invented certain marks to represent certain words; and he, in the year 1588, published a treatise called "Characterie: an Art of Short, Swift, and Secret Writing by Character." In this work Mr. Bright claims to be the first discoverer of shorthand writing as applicable to the English language. But it is, at the same time, to be observed that Mr. Bright did not invent an alphabet or anything like a regular system whereby any given sentence could be written: he, to a great extent, adopted a species of hieroglyphics—certain marks, which in themselves represented things most familiar to the eye. For example, a circle did duty for the sun, a semicircle for the moon, and so on. But even in those days, although this method might have been useful, it by no means was sufficient for reporting a sermon or noting down a play. There was no alphabet; and the difficulty of learning Mr. Bright's system will be at once understood when it is stated that there was a table of words with characters annexed, numbering about five hundred, which, says Mr. Bright to the learner, "thou art to get by heart." It is almost beyond doubt that few persons availed themselves of Bright's system; and we may conclude that, although the book was dedicated to Queen Elizabeth, the system was not generally known: in fact, it is not too much to say that it would be impossible to adapt any system to the purposes of reporting that did not possess for its fundamental principles an alphabet. How many words must be invented? Every word in the English language must have a certain mark or character; and we apprehend no man can be found who is bold enough to say that the finest memory could retain symbols or marks representing every word in the English language. No doubt, according to Mr. Bright's plan, some insignificant words could be omitted; but every reasonable and thinking man must admit that no speaker could be followed by such a method. We may conclude, therefore, that Timothy Bright's "Characterie" never came into general use. It should be stated that Mr. Gibbs, Mr. Lewis, and other writers on shorthand agree in the opinion that it would be beyond doubt impossible to follow a speaker with Mr. Bright's system.

From 1588 to the end of the sixteenth century, shorthand appears to have remained in a very quiescent state. The difficulties of Dr. Bright's system (he belonged to the medical profession and wrote a treatise on health) attracted some attention, and about the year 1602 appeared a book with the following title: "The Art of Stenography or Shorthand by Spelling Characterie. Invented by John Willis, Batchelour in Divinity." Before we proceed further, it is necessary to note the difference between the books of Bright and Willis as regards the title-pages only. In the former we find the words "writing by character," and in the latter we find the words "spelling characterie." A very great difference indeed. Whereas Mr. Bright wrote whole words by characters or signs, Mr. Willis, descending more into detail, wrote words by "spelling characterie," or, as we shall see presently, by an alphabet. Mr. Bright's system was evidently the cause of John Willis devoting his mind to the production of a spelling character; for in his preface Mr. Willis says, with an almost pardonable vanity: "As this art of stenography was the first that ever gave direction for any form of spelling characterie, so it shall continue the last"—a prophesy which, to say the least of it, has not been fulfilled. But undoubtedly he is the first man, in England or elsewhere, who adopted an alphabetical shorthand. The Roman Notæ used abbreviations, the Greek Tachygraphers did the same; and Tyro the slave used marks which no doubt suggested to Mr. Timothy Bright the idea of inventing something of the kind for the English language.* But Mr. John Willis was the man who invented an alphabetical system of shorthand; and we will now proceed to examine that system somewhat in detail.

Almost the very first words of the book afford us an insight into the author's knowledge of the fundamental principles of the art which he undertakes to teach. "In the general abbreviation of all words," he says, "two things are to be observed: first, what letters in every word are to be omitted; secondly, how the needful letters of every word ought to be expressed." Mr. Willis proceeds to give certain rules with regard to the omission of letters, and concludes his first chapter with a list of words containing certain consonants which may be omitted; and he gives some examples.

* Lewis on Shorthand.

In the second chapter we have his alphabet, which when compared with more modern ones seems, at first sight, to defy the most determined attempt to learn it. But on closer inspection, and when we consider that it was the first ever invented, it becomes less formidable. The vowels are represented by separate characters, and the consonants are mostly represented by horizontal and perpendicular lines: thus P and R are represented by | and — respectively. The letter C is omitted, because "it has no sound of its own, being always pronounced as K or S." Each of the other letters is represented by a character; and in writing a word every letter is to be introduced except those that are not sounded. As an instance take the word "philosopher." Mr. Willis would sound "ph" as f and write as follows, "filosofer," incorporating the vowels as part of the words—a method not adopted at the present day.

Having given his alphabet, Mr Willis turns his attention to abbreviating certain words—in fact, trying to make shorthand shorter. Consequently the succeeding chapters describe how words of one, two, and three syllables are to be written. We then have a chapter devoted to "combinations," one to "terminations," one to "collaterals," and one to "words of sort." These words of sort are contained in a list, and are represented by characters or words made more or less from the alphabet; and they greatly resemble Mr. Bright's invention. They are very numerous; but, possibly bearing in mind the difficulties caused by his predecessor's method, and under the impression that the whole of them could not be remembered, Mr. Willis says: "If any person shall think the number of them too many, he may practise as few of them as he pleaseth, and write the rest of the words at large." Here Mr. Willis follows in the footsteps of Mr. Bright, and copies from him. Mr. Willis's words are divided into ten tables, nine of which are termed "defectives," whilst the tenth table or sort is called "symbolical," because the figure "of the character hath some agreement with the signification of the word which it standeth for, as being a symbol thereof." And here we have a repetition of Mr. Bright's method which we have already referred to. The sun, the moon, the world, a heart, a dog, are all represented by marks which are familiar to everybody, and which we should make if we wished to illustrate either of these objects. This brings us to the sixteenth chapter, which the author devotes to the beginnings of words: em, im, en, in. The seventeenth chapter is simply a table of combinations; and the book concludes with some "Rules for Speed in Writing," forming the eighteenth and last chapter.

This system was first given to the world in the year 1602, a period which, as we shall presently see, is of great importance to those who are desirous of fixing the time of the writing and production of one, at least, of Shakespeare's plays. But, before we enter on that part of the question, it is necessary to exhaust the history of the art of shorthand writing up to the death of Shakespeare. We have shown that it was during his life the first attempt at a system was made; and we have shown that when he was in the prime of life the first alphabetical system of shorthand was published. Curiously enough, that system of John Willis was the only one that was given to the world during Shakespeare's life, for no improvement was made until the year 1618, two years after Shakespeare's death; so that the system of the "Batchelour in Divinity" was the only one that could have been used during the lifetime of the poet. That John Willis's system was appreciated and known, we infer from the fact that his book passed through fourteen editions, and that in the year 1628, in order to simplify his system for the benefit of learners, he published "The School-master to the Art of Stenography." In the preface the object of the book is explained thus: "I have framed the book dialogue-wise as a speech between the master and the scholar, that I might the more orderly and briefly propound and answer all doubts which I did conceive might come into the mind of a learner to ask: making every chapter of this Dialogue to answer every chapter of the book of Stenography, that both may be the better compared together." This book is identical with the original one first published; and it is therefore unnecessary to enter into details, firstly, because it is similar in all respects, and, secondly, it was not published till after Shakespeare's death. The following short extract will speak for itself: "Now, this manner of writing (shorthand) must needs be very profitable; first, for writing marginal notes and interlineations where they are needful; secondly, for noting sermons, reports, orations, or any speech; thirdly, for speedy writing out of anything whereof we desire to have a copy; and, fourthly, for the penning of any set speech which is to be delivered in public." Mr. John Willis was, undoubtedly, a far-seeing man when he said shorthand writing was useful for making "marginal notes and interlineations where they are needful."

It was necessary that we should go into some detail on this branch of the question, in order that we might see in what state the art of shorthand writing was at the time Shakespeare lived and wrote.

It must be borne in mind that the object of managers in Shakespeare's time was to prevent other people from becoming acquainted with the plays produced, except through the ordinary channel of representation on the stage. It must also be recollected that, although the plays of Shakespeare created a great impression on the minds of the people at the time, they were not regarded with that veneration that has since been bestowed on them. We must suppose that the audience understood what they heard, and that they did not want a regiment of critics to explain the meaning of this passage or that word. Everything we must suppose was understood by the audience; and the question which puzzles everybody is this, How is it that what was so well under-

stood at the commencement of the seventeenth century should have been so blundered over before the end of it? There was a perverseness among the critics of those days—they did not or would not understand Shakespeare; and the consequence is, that we have more written about what Shakespeare wrote than we have of Shakespeare himself. And how is all this accounted for? Part of the blame is thrown on the stupid printer, and part on the "blundering" shorthand-writer who surreptitiously took notes of a whole Shakespearian play, transcribed it full of mistakes, took it to the printer, who increased the number of mistakes, and—hence the vast number of commentators, who, in their anxiety to correct the errors, have drawn the poet deeper into the mire. No one, we apprehend, will deny this: that half the modern Shakespearian criticism is directed not so much to the works of Shakespeare himself as it is to the works of former annotators, commentators, or critics who have tried their hardest to set the text right again. And here we are met by another difficulty. Was there ever a proper printed text—a correct one? We are told not; that some of Shakespeare's plays were not printed till after his death, when of course he could not correct them.

But in the absence of any more direct proof it must be assumed that shorthand writing has played a most important part in Shakespearian literature; and as an illustration we will take the play which is most popular, and most familiar to us all—"Hamlet." Up to within the last few years the earliest known printed copy of "Hamlet" was the quarto of 1604. It was printed by James Roberts, who, in the year 1602, had registered at Stationers' Hall "A Booke The Revenge of Hamlet prince of Denmarke as yt was latelie acted by the Lord Chamberlayn his Servants." In 1604 an edition of "The Tragicall Historie of Hamlet Prince of Denmark" appeared with these additional words, "Newly imprinted and enlarged to almost as much again as it was, according to the true and perfect copie"—proving that it had been previously printed. The words "true and perfect copie" suggest the idea that the earlier edition was unauthorised and contained errors. Malone, in his attempt to ascertain the order of date of Shakespeare's plays, says that there must have been some earlier edition than that of 1604. This supposition of Malone was corroborated in the year 1825, when another copy of "Hamlet" was discovered, bearing date 1603. On close inspection, however, this newly-discovered copy proved very different from the other quarto as well as from the folio edition. Scenes were transposed, words were changed, names were altered, stage directions were added, and it presented a very curious study for Shakespearian critics. It raised also this very important question—from what was the 1603 edition of "Hamlet" printed? Not from the prompter's copy, because it is incorrect when compared with the 1604 edition. It is also clear that James Roberts, although he registered "Hamlet" in 1602, "as it has been diverse times acted," did not print anything with his name till 1604. The conclusion is, therefore, that the 1603 edition of "Hamlet" was pirated. The Reverend Mr. Dyce says: "The quarto of 1603 exhibits a text most strangely mangled and corrupted throughout, and manifestly formed on the notes of some shorthand-writer who had imperfectly taken it down during the representation of the play." Mr. Collier says the same thing, and quotes in support of his argument the line

My father, in his habit as he lived.—Act iii. sc. 4.

which has raised the question of how the Ghost ought to be dressed. At this point conjecture has stepped in, and various are the explanations given with regard to this passage. Shakespeare either made a mistake or forgot himself, or he meant the Ghost to appear in a different dress. But conjecture is useless, for the quarto of 1603 supplies the defect. The shorthand writer has added the stage direction at this point: "Enter Ghost in his nightgown." Although this stage direction appears in the quarto (1603), it is by no means generally received. Mr. Collier refers to it in a foot-note. Mr. Singer, with reference to this passage, says also in a foot-note, "The first Quarto adds 'in his night-gown.'" Mr. Dyce is silent on this passage; and Campbell, in his edition, does not notice it. On the general question, however, of the play having been taken in shorthand, Mr. Singer says: "This appears to have been printed from an imperfect manuscript of the prompt books or the playhouse copy, or taken from the author's papers. It is next to impossible that it can have been taken down during the representation, as some have supposed was the case with the other two plays." Campbell, in his edition of Shakespeare, says: "I can entertain no doubt that it is a pirated copy, perhaps taken from the stage in shorthand, of the real Shakespearian 'Hamlet.'"

Thus we see there is a strong presumption that the 1603 edition of "Hamlet" was taken down in shorthand.

"The Merry Wives of Windsor" affords another illustration of unfair dealing with some of Shakespeare's plays, although there is a doubt whether the 1602 quarto was not in fact a sort of "first sketch" of the play afterwards improved and printed in the 1623 folio. However, the mere fact of there being a difference, and a very marked difference, between the 1602 and 1623 editions, affords some evidence that was taken down in shorthand during its representation, like "Hamlet."

Another play which was probably surreptitiously obtained is "Romeo and Juliet." This play was first published in quarto in the year 1597. The evidence here is very slight, because Willis did not publish his shorthand till the year 1602, although he might have known it and taught it to pupils five or six years previously.

The presumption is, however, that the copies of those plays of Shakespeare which were printed without authority were taken down

Perkins Folio until the year 1774. That was the date when John Palmer first published his system, which is an "improvement" on that of John Byrom.

In itself this is a curious fact, illustrating the use to which John Willis said shorthand "could be put, namely, for writing marginal notes and interlineations where they are needful." Various theories, no doubt, may be started with regard to the marginal notes in this book. They may, or may not, have been written in the seventeenth century; but this is beyond doubt, that four certain words could not have been placed in that book until the end of the eighteenth century.

THE BRITISH MUSEUM.

THE FOLLOWING COMMUNICATION from Mr. BOLTON CORNEY will be welcome to all who have at heart the interests of our great national Museum:

Sect. 1.—*Its Proposed Dismemberment.*

THERE is no public institution on which the affections of the nation are more firmly fixed than on the British Museum. The infinite variety of its contents, the instruction and entertainment which it affords, and its accessibility to all ranks, and at all seasons, are peculiarities which perfectly justify this feeling. Of its *intensity*, the subjoined statement of the number of persons admitted to the Museum in the last three years must dispel all doubt; and it relieves me from the necessity of further preliminary observations:

	1857.	1858.	1859.
Number of persons admitted to view the } general collection	621,034	519,565	517,895
Visits to the Reading-room	94,370	122,103	122,424
Visits of Artists and Art-Students	2613	2522	2364
Visits to the Print-room	3315	3499	3013
Visits to the Medal-room	2316	2002	2204
Total.....	723,648	649,691	647,900

The dismemberment of this institution, first suggested in 1836, being now under the consideration of a committee of the House of Commons, I design to produce certain documents which may assist others in forming a correct opinion as to the expediency of the measure, and save the labour of research in official or parliamentary publications.

An authoritative account of the foundation of the Museum claims the first place. To this shall be added a short memoir of Sir Hans Sloane, and a list of the various classes of rarities of which his collection was composed.

FOUNDATION BY PARLIAMENT.—The project of a public establishment of this nature was first suggested by the will of Sir Hans Sloane, late of Chelsea, in the county of Middlesex, baronet, who during a long period of eminent practice in physic had accumulated a *very large collection of natural and artificial curiosities, together with a numerous library of printed books, as well as manuscripts*; and who, being well aware how much science is benefited by the opportunities which large aggregates of objects afford for comparing them together and marking their less obvious differences, was very solicitous that his sumptuous museum, which he declared in his will had cost him upwards of 50,000*l.*, should if possible be preserved entire, and permanently dedicated to public utility.

With this view he directed that the whole of his museum should be offered to the British Parliament for the moderate sum of 20,000*l.*; that should this tender not be accepted, the offer should be then made to certain foreign academies named in the will; and that should these also decline the offer, his executors should be at liberty to dispose of it in the manner that should appear to them most eligible.

Sir Hans Sloane having died in the beginning of the year 1753, the offer directed in his will was immediately made to Parliament, and was accepted without hesitation. Before the expiration of that year an Act was passed which ordered the payment of the stipulated sum to his executors, and vested the property of the Museum in trustees for the use of the public. (Joseph Planta, *Synopsis of the B. M.*, 1808. 8vo.)

Sir Hans Sloane, of Scottish extraction, was born in Ireland in 1660. He studied medicine and its allied sciences in London, at Paris, and at Montpellier. In 1685 he was elected a fellow of the Royal Society, and in 1687 a fellow of the College of Physicians. In the latter year he made a voyage to Jamaica, where he collected many curious objects. In 1693 he was elected second secretary to the Royal Society, which office he held for twenty years. In 1701 he received, by diploma, the degree of M.D. from Oxford; and in 1708 was elected a foreign member of the Academy of Sciences at Paris. In 1716 he was created a baronet. In 1719 he was elected president of the College of Physicians, and in 1727

he succeeded Sir Isaac Newton as president of the Royal Society. He was now in the zenith of his fame—admired for his abilities, for his patriotic and charitable acts, and as the *epitome of courtesy*. Next to his duties as a physician, his favourite object was the formation of a cabinet of natural and artificial curiosities, and of rare books and manuscripts—described by Ralph Thoresby as "without number, and above value." He contributed about thirty papers to the *Philosophical Transactions*, and printed the results of his voyage to Jamaica in two folio volumes, with a profusion of plates. In 1740 he retired from public life, and early in the following year removed his cabinet of rarities from Bloomsbury-square to Chelsea, where he died the 11th of January 1753. Sir Hans Sloane married in 1695, and had four children; a son named Hans, and a daughter—who both died in their infancy. The survivors were, 1. Sarah, married to George Stanley, Esq., and 2. Elizabeth, married to Colonel Charles Cadogan, afterwards Earl Cadogan. (From Addit MS. 3984—Philip Nichols—G. Edwards, &c.)

In the "Synopsis" before quoted we have a schedule of the contents of the Sloane Museum, but it is said to be "by no means authentic." If the author had consulted the "Memoirs of George Edwards, F.R.S.," he might have expressed himself otherwise. Mr. Edwards was for many years employed by Sir Hans Sloane in drawing miniature figures of animals, &c., after nature in water-colours, to increase his collection of drawings by other hands; and he "seldom missed drinking coffee with him on a Saturday during the whole time of his retirement at Chelsea." In the very interesting account which he gives of his chief patrons, he thus notices the Sloane Museum:

The British Museum reminds me of a brief catalogue of the natural and artificial subjects contained in it (the Sloane Museum), which Sir Hans Sloane showed me about a year before he died, and permitted me to take a copy of; and, as I believe, though it is so very general, it may, for want of a more perfect one, be acceptable to the reader, and is as follows:

An account of the names and numbers of the several species of things contained in the Museum of Sir Hans Sloane, Bart., and which, since his death, are placed for the use of the public in the British Museum.

The library, including books of drawings, manuscripts, and prints, amounting to about	vols. 50,000
Medals and coins, ancient and modern	23,000
Cameos and intaglios	about 700
Seals, &c.	268
Vessels, &c. of agate, jasper, &c.	542
Antiquities	1125
Precious stones, agates, jaspers, &c.	2256
Metals, minerals, ores, &c.	2725
Crystals, spars, &c.	1864
Fossils, flints, stones, &c.	1275
Earths, sands, salts, &c.	1035
Bitumens, sulphurs, ambers, &c.	399
Tales, mice, &c.	388
Corals, sponges, &c.	1421
Testacea, or shells, &c.	5843
Echini, echinites, &c.	659
Asterie, trochi, entrochi, &c.	241
Crustacea, crabs, lobsters, &c.	363
Stellæ marinæ, star fishes, &c.	173
Fishes, and their parts	1555
Birds, and their parts, eggs and nests of different species	1172
Quadrupeds, &c.	1886
Vipers, serpents, &c.	521
Insects, &c.	5439
Vegetables	12,506
Horius siccus, or volumes of dried plants.....	334
Humana, as calculi, anatomical preparations, &c.	756
Miscellaneous things, natural, &c.	2098
Mathematical instruments	55
Pictures and drawings, framed	471

Every single particular of all the above articles are numbered, and entered by name, with short accounts of them, and references to several authors who have heretofore wrote about them, in thirty-eight volumes in folio, and eight in quarto. Some addition has been made to this valuable collection since it was deposited in Montague House, especially the fossils, by a valuable present from Gustavus Brander, Esq.

The two documents have evidently had a common origin, but the above is the most minute. In the official account, the "quadrupeds" are stated at 8186; the "vegetables," and the "pictures and drawings framed," are omitted; and the *precious stones* are enumerated with *earths, sands, and salts!*

The Terrace, Barnes.

BOLTON CORNEY.

(To be continued.)

ENGLISH AND FOREIGN LITERATURE.

THE ARTS.

Art Impressions of Dresden, Berlin, and Antwerp, with Selections from the Galleries. By WILLIAM NOY WILKINS, author of "Letters on Connoisseurship," &c. London: Bentley. 1860. pp. 180.

WE ARE INDEBTED to this silly little book for a severe headache: result of a conscientious but misdirected effort to parse our way through the matted jungle of our author's ungrammatical sentences, or to extract any connected sense from a tissue of incoherences in thought and word. Picture-galleries and art in general have to answer for the creation of much superfluous literature—of many a windy and inane book; but have seldom given birth to so pure a "mass of clotted nonsense" as the present. One merit it has, and one alone: that of comparative brevity. These "Art Impressions"

extend only to one thin octavo. Had they filled two, the gentlest reader's temper must have broken down. As matters stand, he is entertained rather than exasperated; the importunately vacuous button-holder freeing him so speedily. We are, indeed, complacently asked not to "be dissatisfied" at this act of mercy (is it likely?) "as you are thereby spared the infliction of that *dilettantism* and literary copiousness which read well, but leave you in as much ignorance as before of the essential characteristics in the things spoken of or presented to the mind." Worse sins yet are laid to the door of a certain famous luminary in the literature of art, thus obliquely alluded to. It seems "there are some who, depending mainly on a private fortune for the publication of their opinions, rather than on the demands of the public, have grown bold and now blind, insult your understanding and sense of right by a mental despotism," &c.

Mr. Noy Wilkins has "derived his information from the same source which made Raphael, Shakespeare, Burns, Turner;" has gone to "nature," not to a study of art and its history, for his "art knowledge." Of the latter, he suicidally tells us, the world is not "now in want." Of the "value of this nature and common sense" the world "has had a recent notable illustration." In what? "In the life and exploits of Garibaldi." Nothing in the book, it is truly confessed, "has been borrowed or suggested by other works extant." No; it is all drawn from one confused brain. And almost every paragraph, every sentence, every half sentence, is a *non sequitur* to that which precedes it; affording the reader a series of happy surprises. A mind confessedly unfurnished form hopeful credentials in a cicerone who would take us through two or three of the most famous galleries in Europe.

At Dresden Mr. Williams received very strong "impressions" from the pictures *outside* as well as within the gallery: for instance, from "the long picturesque waggons and slender Mecklenburg horses, with their long tails and small heads, forming perpetual pictures in themselves, all lightness and grace with strength combined—the line of beauty running from the waggon pole to the back." Then "the waggons wearing long boots," and "the dress of the countrywomen all in prismatic colours or their harmonies, and well adapted to the circumstances of the country and their work, so that though bare-footed (at least in summer) they do not look savage nor poverty-stricken." Then "their baskets, or their little waggons and humanised dogs," and "the look of pleasure with which the dog (no matter how heavy the load) draws the little cart for his mistress, particularly if she be a little girl." The sight of these things gave our author, as he "often sat on the bridges watching" them, "quite as much pleasure and instruction as the gallery." Even when he gets inside the latter, he finds the pictures "but tame reflections of God's originals, many of whom I saw while walking through these rooms; not a few among my own beautiful countrywomen—roses of England."

Four months were spent at Dresden, and in visits to the gallery "I avoided catalogues, my own country-people, guide-books, everything and everybody that could pre-occupy or predispose, and as it were threw the reins on the horse's neck; confident that that never-failing palfrey, Nature, would not lead me astray, but carry me only where it was right, true, and safe." Mr. Wilkins avows himself "not much interested with a large portion of the collection. Martyrology and mythology form the subject of most of these works, as if the painters had been under a vow or a penalty to paint those things and no others; or did they really believe in the fables they portrayed?" Perhaps, indeed, the painters were just simply employed to paint these and no others, and had small choice in the matter? If a writer of "Art Impressions" had only had the slightest tincture of knowledge of the *history* of the works he looked at, of the artists, or of art, or of the world, that *might* have increased his capacity of understanding them—of being *impressed*—and of teaching the public. It *might*!

In being impressed by the Madonna San Sisto, any connoisseur is pretty safe. And accordingly said Madonna crops up at every third page; that and the "St. Mary" of Ribera, the "Christ" of Carlo Dolce, and—the works of Van der Werff! Of course the Madonna begets some fine writing. It is "The Handwriting on the Wall," a picture that will live so long as a bit of the canvas holds together. Again, "three months' study of this glorious gallery has reduced its suite of rooms to one—the Raphael—which is the Dresden Gallery in itself." Listen to the author's first experience, related with characteristic inconsequence, when he is standing in the midst of the Antwerp Museum, some months later:

Tired, blinded with the crowd of pictures and spectators which met my gaze on the first day's visit, I strayed into the room where rests this glorious work. I had no catalogue with me, nor did I know of the existence of such a work! I sat down on the cushioned bench to rest awhile, and looked up, but I saw only a cruciform picture; still, I could not but look again, and as I looked I forgot all I had already seen,—the faults, the crowds, the glare of frames, not even the splendid one that enclosed the work before me! I forgot art, and no longer saw—I listened—I felt! and my eyes grew dim! The genius of Raphael,—the "Voice," had penetrated, the painter had achieved his end, and spoke! He told me,—&c.

We seem to have heard something like all this before; and should not be inconsolable did we never hear such again. As for Carlo Dolce's "Christ," "its only fault is that it is faultless," and that "the reality of the tablecloth is too strong." F. Bol gives much delight. His "Jacob's Dream" is "a picture rounded with a sleep;" a mode of treatment which (the Raphael excepted) is not to be found elsewhere in the gallery.

Holbein's "Holy Family" is "after Raphael" but a holy Dutch family. For Perugino, Francia, and all "pre-Raphaelite" painters, Italian, German, and Flemish—Van Eycks, Lucas van Leydens, &c.—our author, keeping his intelligent eye steadily fixed on "predominant mind and expression" (of which he finds an affluence in Guido and Procaccini) entertains a sincere hatred and contempt. Whether at Dresden or at Berlin, their pictures are "all flatness, ugliness, and grimace," and "would best grace a wigwam in the Sandwich Islands." As for Cranach, "his works convey but one idea—that of utter nakedness," and "make one ashamed that humanity could be so very plain." Then, "there is the fat sleepy monk, only fit for the Mansion-house of London, where aldermen mostly do congregate. In truth, this part of the gallery is quite a school for aldermen, burgomasters, cooks, &c.,—the fat and the lean are so nicely contrasted."

Nor could Mr. Wilkins "possibly recognise as art the works of the much talked of Albert Dürer." He may well add that, "in having thus spoken of the bad and the good in the Dresden Gallery, the reader will perceive" that he has done so "more with reference to the effect on the *simple* spectator rather than artistically;" and that "it is not my purpose to write for artists. . . . Such criticism would have little weight unless the writer held a high historical art professorship." For "the public alone" he writes: truly the blind leading the blind.

"Next" (to F. Bol) "shines [*sic*] out the chaste and expressive Venuses of Guido Reni and Titian; the former of which, however, though faded-looking, is the more beautiful, while it has a grandeur about it that the Titian wants." In our author's "selection of *la crème de la crème*," Rubens finds some favour: "whose vigor and power of drawing is strikingly displayed in his 'Neptune' and hunting scenes. The former is a 'Tempest' on canvas; but his [whose?] wives are in the corner, destroying much of the poetic grandeur of the composition by their plumpness." Let us assure the perhaps incredulous reader that we are quoting literally. The *landscapes* of Rubens or Rembrandt "cannot afford either pleasure and instruction." But to Canaletto's merits Mr. Wilkinson is not insensible: and the Dresden Gallery contains some very famous examples. "The solidity of these Canalettos are marvellous, so that with their size and clearness, one feels quite anxious to go through the frame!" As if the author himself were not opulent enough in confusions, the printers of his book add some. To printers of such a book much may be forgiven. Compositors and reader were doubtless alike obfuscated and head-achy with ourselves, and thought any chance-sense would do as well as the author's;—an opinion in which the latter seems often to have acquiesced: as when he let such passages stand as "I cannot but think that however excellent for some branches of art (*flower-fish* and paper-hangings for instance) this intense finish and detail may be," &c.; or "The Magdalena of Francescino (in which last there is not a crack or a tail visible)," &c. Verbs in the singular governed by nominatives in the plural, and *vice versa*, must not be laid to the printer's charge; are evidently part of our author's new system of grammar.

In justice, let us state that some gleams of sense do play upon the page when reference is made to the method of execution of the early works, as contrasted with the modern practice. On this subject Mr. Wilkins seems to possess some modicum of knowledge (however acquired), and on it has already published a book entitled "Letters on the Anatomy of a Picture." There is nothing very new in what he says. But he does recognise "the brightness and clearness" of tint in the early Italian and Flemish pictures, as contrasted with the "blackness, cracks, discoloration, and coarseness" of the modern schools. The latter results he traces to the use of "fat, greasy drying oils, varnish and lead, and the relinquishment of the manufacture of pigments by the artists themselves." The enduring character of the older works, their transparent luminousness, their "light-reflecting" brightness and clearness, "without blackness in the darks":—all these enviable attributes he assigns to the painters having themselves been "chemists of no mean order," to "the limited number of substances employed, and consequent demand on the ingenuity and skill of the painter," and to their employment "of gold grounds, tempera mediums, little or no oil, and *decided execution*, that is, no over-painting or patching;"—to "purity of material and of manipulation," in short. In the "Christ" of Carlo Dolce, a comparatively late example of the old method of manipulation, he is "unable to detect a particle of lead or linseed oil," but, a little too daringly, "believes" it "to have been executed with some such medium as thin flour and milk, with earths and gold-leaf,"—a kind of thickened, gilded hasty-pudding in fact. Similar "light-giving properties and aerial character of tempera or fresco and earths, the opposite to that from oil and lead which retain the light,"—a similar "white medium,"—he discovers in the works of Raphael, Correggio, Sasso Ferrato, Guido, Albano; in Van Eyck, A. Durer; in the Venetians—Titian, P. Veronese, and Palma Vecchio, whose "flat-headed women," however, he "can't bear, in spite of their expression." Rubens he finds "in colour less positive and prismatic, and more varying, rendering it more difficult to analyse," with "more oil used over the water-colour ground." In Le Brun, Poussin, and their successors, "we have all the light-absorbing greasy heaviness which marks the oil-paintings of the modern school." The "large Venus of Guido Reni," indeed, "appears to have been left unfinished; for it shows all the marks of the brush like an engraving!"—but we are relapsing into grammatical enigmas again. Our headache revives, and may, we fear, impart itself to our readers.

On the widely-different but solid manipulation of the Dutch masters, and their inimitable rendering of detail and of local colour *minus* sunlight—rather "as seen by lamplight"—Mr. Wilkins has again a few almost rational words to say. *Almost*; for in a luckless moment he tries the lively vein, and describes the Dutch school in the following perilously ambitious style:

Portraits of honest housewives and their maidens; of burghers with the mud of labor on their boots, and vegetables long since cooked, eaten, and returned to their primitive earth; of pots and pans thoroughly oxidized and used up, and of game gone the way of all such flesh; and are better enjoyed immediately before or after dinner than at a more poetical period of the day. . . . But such as it is, this latter school will always have admirers so long as we have stomachs, or an eye for the beautiful, as seen below stairs; through the rooms of Swan and Edgar, or the saloon of Howell and James.

Mr. Wilkins thinks the old masters "did not use varnish at least of that dirt-absorbing kind which is now in use;" that "strong sunlight, or the application of heat to the surface of the pictures, as with the enamel," was their varnish. "Such a method also would allow of repeated subsequent varnishing, and removals without injury; while it gives that evenness and absence of discoloration which characterizes all their works—even the soiled *Venus* of Guido Reni." Alas! the nonsense vein is re-emerging. And in the next page the author still more emphatically illustrates his expertness in the art of sinking, suddenly exclaiming: "But the sun has set. . . . The day is gone with the faith that inspired the painter. Our heart is not in our work now, for we are faithless, and *Pan* is dead."

Here is a truly terrible Cockney nightmare, followed by a bit of soothing sentiment:

"Well! for me! *aut Cesar aut nullus*. But Nature with all her (artistic) imperfections before all. . . . Gloomy, and cold, and tedious as a twice-told tale, will life be when that Nature is no more; or, the world becomes one vast conglomeration of cities; what our modern civilisation seems tending to—one vast Babylon! where—the arable and pasture lands of the great globe being both annihilated, the human race will for one thing have to sustain itself by cannibalism;—where the mind will seek its former freshness in vain; find childhood and youth only on canvases, with painted trees, rocks, and mountains, artificial flowers, 'Drummond lights,' and garden waterfalls; when only the ocean will remain unchanged,—to be then to us of Nature, that which Raphael and Correggio are now to us in art!"

"Yet glorious as that art is, were I given the choice of the finest Raphael, or the means of making a deserving family happy, or to shield some friendless little child from the world, I would not choose the first! And I should derive more lasting pleasure in looking on the real joy of such last, than from the contemplation of the painted smiles of art. For I have seen too many of such pictures of neglect in the populous solitudes of London, in the labor-thronged streets of Liverpool, and the alleys of Manchester and Berlin, to enjoy art thoroughly;—flowers by the wayside, withering for a tithe of that attention, and money now being squandered in the acquisition of some Veronese,—of humanity in paint. No! we of the nineteenth century have too many real sorrows to look upon and learn from, without those of art. There is still too much of helplessness and beauty around us sighing—"

After this it is clear how the House of Commons should authorise Sir Charles Eastlake to busy himself. Is not Mr. Noy Wilkins's occupation gone too? especially as he assures us: "We have enough beauty about us in nature on which we may feast our eyes; beauty which wants but a gold frame about it to cause it to cast into the shade almost a Raphael; and so far, we who have not a Dresden Gallery need not repine." In other ways he cuts the ground from under his own feet. As when he tells us that Mrs. Jameson's "graceful and poetic pen in itself affords ample stores from which a history of these works and their times may be learned. But not having yet had the pleasure of reading her remarks, nor those of Goethe, Lessing, Aristotle, or any of the other writers it has pleased certain critics to accuse me of borrowing from; I can only speak of them on the reputation of other subjects which I have read."

With Berlin Mr. Wilkins was not so well pleased as with Dresden. "That which struck me as such an agreeable feature of Dresden—the absence in the streets of the low and vicious looking, is here just the same as in London and the manufacturing towns of England." He "no longer stopped to admire the waggons and" (literal) "dog-carts . . . nor anything but the fine features and figures of the women—ladies and men." They indeed, "with the freshness and maturity of the roses of England," have "a dreaminess about them that is most attractive." Most women please the gallant man, even Belgian women, whom he finds "handsome, matronly, and winning." But as to the Berlin Gallery, "here in truth all was disappointment": so numerous are the early Italian, early German, early Flemish pictures, only leavened by a Carlo Dolce or two; by a Leonardo (subject unnamed) which though pre-Raphaelite is round, with much sweetness and expression; scarcely at all mitigated by an early Raphael Sanzio, "bright, but flat and stiff;" nor even by a Guido, "(a *Venus*) which from having part of the drapery faded, gives the right leg a swollen look,"—which must certainly have an unpleasant effect. And then a "Leda by Correggio is not a fit subject for a public gallery in these times of over-population and restraint." In short, what he saw from a little hill in Berlin's outskirts, viz.: "groups of sturdy little children, and handsome Prussian dames and *Frauleins*," formed "the only collection of pictures that gave me any pleasure in Berlin." And so

Farewell to "steady, honest" northern Germany, with her clear skies, cool pure air and cheerful influences; her sober beauty and quiet, her music and philosophy. She gave me some health, and opened my mind and heart, and has somewhat helped to obliterate the bad impressions which corrupt minds at home had produced on one unfortunately more than ordinarily susceptible to such influences: [which we grieve to hear; surely a misplaced confidence.]

I found much kindness here, and where too, I least expected to find any; also among English, American, as well as from some Unitarian friends, who out of their own country as well as in it are ever striving after the good.

At Antwerp the author is most struck with the fact that "two of the finest painters the world has yet seen"—Rubens and Vandyke—had been given by Nature "from out of this dead level of ugliness! Thus, 'the mind is its own place, and can make a hell of heaven, a heaven of hell,' as speaks the bard from the level of Warwickshire;" not, of course, as a bard born in Bread-street, Cheapside, makes his fallen archangel affirm in words less halting. "So comes George Stephenson out of a coal pit; Rousseau from a barber's shop; Moore, the best of Ireland's poets, out of a chandler's store; Sir Martin Shee, the poet-painter, from another." And, as it is pertinently added, "the lives of genius (that is creative talent) is one long history of continued suffering and struggle against one proportioned evil or

another, or all combined." It is confessed that "Rubens and Van Dyck, however" (of whom the talk here is), "in this respect were most fortunate." Rubens, indeed, "is health and fatness itself."

On the great Flemings, as seen at Antwerp, it would be difficult for the most eloquent critic to say much at once new and true. Mr. Noy Wilkins does not attempt novelty; except, perhaps, when telling us with characteristic perspicuity that his (Rubens's) "love of the plump and pride of life is too strong for his repose;" or that "Rubens is altogether too round, flat, and healthy for devotional subjects, and in truth he seems to have felt so. So, one cannot feel sufficiently inspired." The author's special aversion, brave old Lucas Cranach, is encountered once more at the Antwerp Museum: "in the self same position as in Berlin and Dresden, and as naked." Poor old man! It must be strangely uncomfortable for him, so far away from his Saxon home. Pietro Perugino, who seems here regarded as the very earliest, remotest, and most infantine of painters, he "cannot praise," at Antwerp any more than at Berlin or Dresden.

"But enough of all this criticism," he at last exclaims with a dangerous frankness (for one may take him at his word); "I am growing weary, as my reader, doubtless, may have done long since." "If you would be spared the labor," he modestly concludes a chapter or two later, "of looking through some thousands of works which though excellent, serve to distract the mind from better; if your time be too short to do more than taste of the best, and fly away, take these pages with you, and be mine your willing meed of thanks"—for confusion worse confounded. What reader will take the bait?

The volume ends with a fulfilment of the ambiguous promise on the title-page of "Selections from the Galleries," which we find means a list of those pictures Mr. Noy Wilkins thinks good; and "the note (!)" denotes the degrees of excellence." Thus "The Infant Bacchus" of Guido has "(!!)" prefixed, and the further exclamation, "Such expression—even in the barrel!"

Our parting counsel to Mr. Noy Wilkins, who 'tis plain loves pictures, though not wisely, is, that before writing another book he should, at any rate, "give his nights and days" for a month or so to Lindley Murray's, or say Cobbett's, "English Grammar." Better still would it be for himself and the world for him not again to write himself down—conspicuously absurd; but to "perambulate his picture galleries," and in fact the earth, "in silence," which, on his part, would be truly golden.

BIOGRAPHY.

The United Irishmen: their Lives and Times. With several additional Memoirs and authentic Documents, heretofore unpublished. The whole matter newly arranged and revised. By RICHARD R. MADDEN, F.R.C.S. Eng., M.R.I.A., author of "Travels in the East," &c. &c. Third Series, Second Edition. London: The Catholic Publishing and Bookselling Company, New Bond-street. pp. 616.

THREE ONLY OF THE UNITED IRISHMEN, viz., the Brothers Emmet and Dr. Macneven, figure in the bulky volume before us—a volume which, by the way, owes no little of this bulk to the unnecessary repetitions which the editor has thought it right to introduce into its pages. And here we may as well state the qualities in which, we think, Dr. Madden's editorship is deficient or not. He is (we commence with what we have to say in his favour) extremely painstaking in searching out and examining his historical authorities; he is generally impartial enough, and may, perhaps, be pardoned for going out of his way to bestow a kick upon Lord Castlereagh, whose memory cannot be supposed to smell very sweet in the nostrils of an admirer of the United Irishmen. Nor have we the least compunction for the hard words he heaps upon those who were the most prominent members of the Orange faction in Ireland at the beginning of the present century. That the majority of these gentlemen feathered their nests very fairly, considering the chances they had, and did not display any over-nice conscientiousness or delicate morality in doing so, is a fact which we consider to be about as well proved as that two and two make four. Nevertheless, even Irish Orangemen were better, we think, than Dr. Madden paints them, and were certainly guiltless of some of the charges which he brings against them. Thus far for the editor's impartiality, which, if not that of a Hallam, would certainly not shame a Macaulay. But, *per contra*, Dr. Madden fails in several points which are very necessary in a biographer. He is very diffuse; and he prefers not seldom giving his readers three or even four sketch-biographies from various sources to working them up into one fused and congruous whole; he repeats himself or his authorities with a frequency and at a length which goes a considerable way to the making up of the six hundred and odd pages of the volume before us. Finally he is occasionally just a little heavy or prosy, as the term is, in his bits of pathos and fine writing, although this prosiness is incomparably more endurable than the exaggerative, positive-bating, and superlative-loving style which is still in vogue with certain Irish authors, and indeed English too. We give some specimens of repetitions which are at once useless, irritating, and costly, and which might have been easily avoided by the use of an index.

Upwards of nine pages (from 120 to 129) are to be found reprinted almost *totidem verbis* in pp. 319 to 327. Further repetitions will be found in pp. 137-38, and 317-18; 109 and 341; 118 and 291; 54 and 290; 89 and 165; 86 and 135, &c. &c. The following

chronology is original in its way: "Christopher Temple Emmet, in the full vigour of mind and manhood, died of a few days' illness whilst absent from his home and family on the Munster circuit in 1789, at the early age of twenty-seven, leaving a daughter, born in April 1795, at Stephen's Green. The widow of C. Temple Emmet only survived him a few months: she died in November 1789." Were this a solitary specimen of chronological carelessness, we should not have noticed it. We heartily wish too that in the present edition Dr. Madden had omitted all those funeral eulogiums on the elder Emmet and Dr. Macneven, which have been so carefully extracted from the New York papers, and which, containing an almost undue amount of Transatlantic metaphor, are much better adapted to the hastily-written columns of an American newspaper than to the biographies of men who in their day were of some note, and probably possessed a more than average share of talents.

We must also utter a mild protest against another point in this biography—a protest which will, indeed, apply to half the biographies which are nowadays published. When a man has strutted and fretted his little hour so conspicuously on life's stage as to merit that some notice should be taken of him after death, why should this biographical notice necessarily father half a dozen others? Why not let the man's grandfather and grandmother, or it may be his great-aunts, alone? It is certainly no compliment to an old gentleman, of whom nobody out of the circle of his immediate neighbours probably ever heard, that some seventy or eighty years after his peaceful burial he should be exhumed and the register sifted for the dates of his birth and death, simply because his grandson was able to paint pictures that sell or write books that are still read. Besides, where is the genealogical stem to end? Dr. Madden, in the present instance, only goes back as far as the great-great-grandfather of his hero; but other biographers may not be so reticent or so self-denying. We do not even add very much to our knowledge when we have impressed upon our minds respecting the father of the two Emmets, that "in money matters he was extremely exact, and somewhat rigorous in transactions of a pecuniary kind." "Money matters" apparently differ from "transactions of a pecuniary kind," as the worthy M.D. in question was only exact in the one, but rigorous in the other.

In explanation of the following passage we may remark that Sir James Mackintosh was at Edinburgh University with the elder of the two brothers Emmet, who soon after quitted physic for law:

There is a miserable affectation prevalent of under-rating the oratorical powers of eminent Irishmen, even such men as Burke, Grattan, and Curran, and of describing their highest flights of eloquence as appeals to the passions, in contradistinction to the cool, deliberate, argumentative appeals to the reason which distinguish the oratorical powers of Scotch and English speakers. Mackintosh says: "Emmet did not reason, but he was an eloquent declaimer, with the taste which may be called Irish, and which Grattan had then rendered so popular at Dublin. Wilde had no precision and no elegance; he copied too much the faults of Mr. Burke's manner."

There are men in America, eminent in the legal profession, and elevated to its highest honours, who are fully as competent as Sir James Mackintosh to form a just opinion of oratorical merit, and the author has heard such men pronounce opinions highly favourable of Emmet's eloquence; and he never heard from them, or from anybody connected with jurisprudence in the American university, neither from its president, Dr. Duer, nor any other person acquainted with Emmet's efforts at the American bar, "that he did not reason." On the contrary, the general opinion entertained in that country was, that Emmet was a very close and powerful reasoner.

Whether Thomas Emmet was or was not a powerful reasoner the few extracts from his speeches given by Dr. Madden do not allow us to decide; but Mackintosh's opinion about Irish declamation is not a singular one. We can hardly fancy an Irishman who has never spoken out of his own country, and to none save a sympathising audience of his own countrymen, being a really great orator. It requires the colder and more logical temperament of an English audience to keep the Irish speaker to the point, and to get him out of that habit of exaggeration which seems almost ingrained in his nature. After such a course of training we believe that ten average Irishmen will furnish at least twice as many fair speakers as the same number of average Englishmen. Sir James Mackintosh mentions the name of Grattan in connection with declamation; we may add a quotation from "Grattan's Life and Times," given by Dr. Madden in page 14, which certainly is not a "cool, deliberative, argumentative" description of Mr. Temple Emmet. "Temple Emmet, before he came to the bar, knew more law than any of the judges of the bench; and if he had been placed on the one side, and the whole bench opposed to him, he could have been examined against them, and would have surpassed them all. He would have answered better both in law and divinity than any judge or bishop in the land." This certainly, we think, must be considered a piece of declamation. The young gentleman in question was called to the bar when he was twenty-one; and if at that age he knew more law than the whole bench of Irish judges together, all we can say is that we think exceedingly little of the Irish judges of the latter end of the 18th century. When we consider, too, that Mr. Emmet died at the age of twenty-seven, and that divinity could only have been the pastime of his leisure hours, we are forced, if the above extract means anything at all, to think quite as little of the learning of the bishops of that day. The same may probably be said of Mr. Douglas's dictum on Robert Emmet, that "so gifted a creature does not appear in a thousand years;" possibly, too, of the servant girl whom the Orange yeomen hanged for "two or three minutes"—a minute under such circumstances being rather an important portion of time.

We can by no means agree with Dr. Madden that Thomas Emmet was justified, after having been set at liberty by the Government on condition of absenting himself from the British Isles, in forgetting this clemency, and plotting, or, to use Dr. Madden's milder phrase, entering into communication with the French Government, on being restored to his freedom. He says:

In considering, moreover, the step taken by T. A. Emmet in November 1803, we have to take into account the state of mind occasioned by the calamities of his family, and especially by that calamity which had fallen on his brother, but also the circumstances of the violation of the compact entered into between the state prisoners and the Government, and the results of that violation of it on the part of the Irish Administration.

His brother met with a fate which, in our opinion, he fully deserved, and which he must have known he could not hope to escape if his enterprise did not succeed; and under the management of such a young uncalculating enthusiast success was scarcely possible. "The calamities of his family" were solely and entirely caused by the conduct of the sons of that family, who played undoubtedly for a high stake and lost it. What we wish, however, more particularly to note is that, on the part of the Irish Administration or English either, there was no violation of the compact entered into between the state prisoners and the Government. How stands the matter, on Dr. Madden's showing? The Irish state prisoners wished to go to America. The Government, desirous of showing clemency, and at the same time getting rid of these patriotic firebrands, was quite as anxious that they should cross the Atlantic. The American Minister in London hereupon steps forward, and says that his model Republic will by no means be improved by such an infusion of Republicanism; and that, in fact, it will not have the Irish patriots at any price. What was to be done? They cannot be let loose in Ireland, and America will not have them. A considerable delay necessarily takes place, and finally the gentlemen in question are landed at Cuxhaven instead of New York, and were (at least the majority of them) not very long in seeking an interview with the First Consul. Innumerable as were the errors and the faults of the Irish rulers of that epoch, it must be admitted that on this occasion their failings leaned to mercy's side. Mr. Thomas Emmet was enabled eight years afterwards to take signal vengeance on Mr. Rufus King for his anti-Hibernian scruples—a vengeance which the conduct of the latter gentleman fully deserved. One noticeable point in the affair is that the United Irishmen who successively visited the First Consul at Paris were one and all agreed that their French patron intended to use them merely as catspaws for his own purposes. Mr. Thomas Emmet, we may add, ultimately got to America, and became one of the most successful pleaders at the American bar.

The following passage is, we think, singularly unfair and one-sided:

The murder of the innocent men in the barn of Scullabogue; the massacre of the defenceless Protestant prisoners on the bridge of Wexford; the murder of Lord Mountjoy, the strenuous supporter of the claim of the Roman Catholics; the murder of Lord O'Neil, the early advocate of the same cause; the murder of Lord Kilwarden, the most upright and humane of all the judges on the bench, and deservedly respected of the public men of his day—these are acts which are involved in mystery, which time, perhaps, will yet unveil. I do not believe the murder of Lord Kilwarden was "the unpremeditated act of a ferocious rabble." I believe it was the act of wicked men in the ranks of the insurgents—an ingenious device of Orangism for the purpose of disgracing their proceedings.

There is not the slightest atom of proof that the atrocious murder of Lord Kilwarden was "an ingenious device of Orangism," nor that, as Dr. Madden more than hints, these same Orangemen brought about the massacre of their fellow-Protestants on the bridge of Wexford, or any of the other atrocities catalogued above. Many of the mob, when Lord Kilwarden and his nephew were attacked, are admitted to have been in a state of drunkenness; and, for the sake of humanity, we trust (as, indeed, is almost certain) that some of these drunken wretches murdered the defenceless judge. Dr. Madden, generally fair enough, cannot restrain his ire at the mention of an Orangeman—a class of Irishmen who, at least in times gone by, have certainly had faults enough of their own to answer for without being also burthened with fictitious charges based on party spleen:

Reader, peruse the following letter and memorandum, and never speak one word in honour of the memory of the Rev. Dr. Thomas Elrington, Provost of Trinity College:

Letter from the Rev. Thomas Elrington, D.D., Provost of Trinity College, to Major Sirr.

"7th June, 1803.

"DEAR SIR,—Miss Bell having mentioned to me that you wished for a description of Robert Emmet, I send the best I can get of what he was five years ago. I know no person who can give you an account of the alteration that may have taken place in his figure since.—Believe me, dear Sir, yours very truly,

THOMAS ELRINGTON.

"In 1798, was near twenty years of age; of an ugly, sour countenance; small eyes, but not near-sighted; a dirty brownish complexion; at a distance looks as if somewhat marked with the small pox; about five feet six inches high; rather thin than fat, but not of an emaciated figure—on the contrary, somewhat broad made; walks briskly, but does not swing his arms."

We certainly agree with Dr. Madden in thinking that the Rev. Provost of Trinity College might have been better employed than in enacting the rôle of a thief-taker. There is, too, a petty animus about the description, which reminds us not a little of the style of the *Hue and Cry*. Robert Emmet appears, if we may judge from his portraits and the other descriptions given of him, to have been by no means so ill-looking as he was limned by the clerical painter. We cannot, however, agree with Dr. Madden as to his great intellectual qualities;

and, even taking his character from the pages before us, favourable as they are to Emmet, we should set him down as a vain enthusiast, probably honest enough, whose frothy rhetoric and political shortsightedness would never have allowed him to become a dangerous enemy. Had his first venture succeeded, we are pretty certain that he would very soon have been cast aside by more powerful spirits. Dr. Madden, in a rambling panegyric of some pages, attempts to disprove the following not very flattering portrait of his hero:

In a letter which was addressed to me very recently by one of England's most illustrious men—illustrious, I mean, for powers of intellect of the highest order—one certainly deserving of being considered foremost, if not first, in the rank of men entitled to be called master spirits of the age—I was struck with surprise, I confess (bearing in mind by whom I was addressed), to find that injurious and erroneous opinion of Robert Emmet's intellectual character and of the motives by which he was actuated, expressed in terms which could not be stronger than they were. A single passage from the communication I refer to may be cited, and found sufficient to show how much remains to be known in England, by the best-informed Englishmen in general, on subjects relating to Ireland, and in regard to persons connected with its history. "*I fear the vanity of a young man, with no principle, was his (Robert Emmet's) ruling motive in the murderous affair of 1803. I have a much better opinion of his brother.*" If vanity were indeed the ruling motive of the conduct of Robert Emmet in 1803, want of principle must, necessarily, be implied and associated with the termination of an insurrection in "a murderous affair." But the supposition of vanity being the ruling motive of Robert Emmet, in his engagement in that conspiracy, is wholly founded on the idea that the originator, the *primum mobile*, the contriver and concoctor of that conspiracy, and the only person of rank and station cognisant of it, and a party to its objects, councils, and designs, was Robert Emmet.

The halo of poetry thrown round him by his early death, his dying words, the romantic connection between him and Miss Sarah Curran, and Moore's beautiful lines, must not blind us to the real facts of the case. We are disposed, however, to think that Robert Emmet, however weak, vain, and uncalculating, was really an honest enthusiast, and decidedly had at heart the good of his country.

We must here conclude with thanking Dr. Madden for his book, which, though written in the most discursive style, is undoubtedly a work of great labour. The dates and facts of this book have been compiled with very remarkable care; and if we cannot always accept the Doctor's comments on them, we remember that he must almost necessarily write with somewhat of a prejudice. Future historians of Ireland will, we have little doubt, find it necessary to make frequent references to these pages.

HISTORY.

Histoire des Arabes. Par L. A. SEDILLOT. London and Paris: Hachette.

FROM MANY HISTORIES more can be learned; in many histories a diviner principle is incarnated and illustrated; but no history is so wonderful as that of the Arabs. Pity that the prejudices of our western world prevent the history of the Arabs from being felt in all that glory of the miraculous wherewith it is invested. It is pleasant to preach that Mahomet was an impostor, and that the Arabs were fanatics, madmen, and murderers. But not on imposture, insanity, and ferocity could an empire like that of the Arabs have been built. That Mahomet was a great reformer, and in the main thoroughly earnest, few who are really acquainted with his career can deny; though in his case, as in the case of Cromwell, the reaction in his favour may have been as preposterous as the detraction was unjust. And no one who knows what the Arabs were and did can refuse to them the very highest qualities of every kind. In all their conflicts with the Christians they were equal to these in valour, and greatly superior to them in magnanimity and tolerance. If at last the dominion of the Arabs broke to pieces and perished almost as rapidly as it had arisen, the cause must be sought less in the exhaustion of the virtues peculiar to the Arab race than in that spirit of disunion which was the fatal inheritance of the Arab race from the dismemberment and the scattering of the nomad tribes of the desert.

* Christendom early became subject to cohesive and conservative agencies, which Mahometanism never knew. The Gospel was the heir of two vast and perfect civilisations, the Greek and the Roman; Mahometanism came forth naked and athletic from the wilderness, and it had to form a culture and a civilisation for itself. It had more propagandist power than the Gospel, but it had never the same organising force. Mahometanism is the very simplest faith that ever was preached; but this excessive simplicity prevented it from having elasticity, adaptability, and abidingness, except in lands where it constituted a flagrant contrast to the complicated circumstances around it. Hereby it has continued to hold religious sway in India, though it was dethroned in Spain. The Shemitic races were all naturally inclined to a belief in the strict unity of God. With wild rocks or wilder sands, and with barest mountains rising lonely to the fierce sunshine or the melancholy stars, they were familiar. The burden of one supreme mystery came down into their hearts; the magnificence of the universe they felt intensely; but they could conceive only a simple source and saviour of life. Overflow and fruitfulness, the gush and the bound of a manifold nature, they beheld not; enough if they could snatch spices and a few luscious fruits from narrow plains that were islands in the waste. The thought of God haunted them incessantly; but God had to be for them as complete an individuality as their horse or their

tent. Christianity holds a middle place between the simplicity of Mahometanism and the complications of the Hindoo mythologies. The genius of Christianity is the genius of moderation and of compromise. Doubtless Christianity has certain stern dogmas, from an adamantine hold on which it is not willing to depart; and yet it is all things to all men. No religion so harsh to human frailty, and yet no religion so tender.

The western world was gained for the Gospel, even if Charles Martel had not been conqueror of the Mussulmans at the battle of Poitiers. To explain the problems of history we perplex ourselves with far too many solutions. There is generally but one solution, and that is almost invariably the most obvious. The Arabs in Europe were thrust back not by Christian swords, but by Christian doctrine, or rather by the institutions which had gathered round the doctrine. What the Saracen could not hew down at a single blow he seldom employed two to demolish. One of the most signal failures of the Arab arms was the attempt to overthrow Constantinople. What here baffled the children of the desert? Surely not Greek valour, but the subtle Greek intellect. Why did the Arab arms make such rapid progress in Spain and in Persia? Because the Arian heresy had prepared in the one case, and a doctrine not wholly unlike Mahometanism had prepared in the other.

We put aside at present all controversy about supernatural authority, for it belongs not to the point which we have to debate. Besides, as Mahometanism never made much pretension to supernatural authority, it is needless to thrust this on the scene. The two primordial religious revolutions best known to us have both sprung from different members of the noble Shemitic family. The one revolution retains little of its original character, and this the best Christians lament; the other has suffered and is suffering from being too immutable. The Hebrews had contact with the rest of mankind, and especially with the Greeks and the Romans through the Mediterranean Sea; the Arabs, in the centre of barren regions which have never yet been penetrated and are most scantily known, threw into whatsoever they did the rapid whirlwind rush, and yet the immobility, of the desert. Mahometanism has been accused of being a mere plagiarism from Mosaism and Christianity. From this charge it is valiantly defended by M. Sedillot in his excellent and singularly impartial history of the Arabs. Mahomet was not unacquainted either with Christianity or Mosaism; but, with that prodigious sagacity which was one of his prominent characteristics, he adapted his every doctrine and every institution to the individuality of the Arabs as a people. Perhaps, therefore, no moral or religious reformer has been so thoroughly original as Mahomet. Only thus could he render Arabia a fitting instrument for his purposes. Mahomet's motives were always noble enough; the means he employed were often sufficiently ignoble. We are not his apologists; but we wish him, for the sake of historical truth—if of no other kind of truth—to be honestly judged. The unostentatious life which he from first to last led shows that selfishness or a vile vulgar ambition had no influence over his conduct. Yet can we approve of the moral and religious reformer only when the motives and the means are equally noble. Here assuredly Mahomet fails: he was what we in these modern days call a diplomatist. But this does not justify every Little Bethel blockhead, who is himself trying hard to be a humbug and a hypocrite, in denouncing Mahomet as a charlatan. Mahomet did not pander to the prejudices and passions of his countrymen; but he condescended to their weaknesses, because perhaps he felt himself to be guilty of unpardonable weaknesses. If he had been less an enthusiast, he would have aimed more at catholicity; but, his enthusiasm granted, why brand him brutally as a mountebank?

One of the most valuable parts of M. Sedillot's valuable work is the account of the state of Arabia before Mahomet appeared. Arabia had been in travail for centuries when the most famous of her sons was born. It is a common notion that we lower a man's merit when we say that he is the product of his times. We lower not his merit, we increase it, by so saying. He who is too far before his times, and he who is too far behind them, might as well be out of the universe altogether. Mahomet, though an enthusiast, was not an idealist. From what he was himself, and from what he saw, he started. But for embodying the spirit of his times we ought to praise, not to blame, him. Some signal defects and drawbacks there must always have been in Mahometanism, inasmuch as it never ascended to that catholicity which, in the affairs of men, is eternal. Yet for a season it was the one stupendous and tremendous reality in the world. Mahomet perhaps would have been glad to embrace Christianity, and to mould it to the taste and temper and wants of his countrymen, if he had not seen the deplorable condition into which Christianity had sunk. At the end of the sixth and the beginning of the seventh centuries Christianity had become a monkish folly and a monkish vice. No hope for Arabia, no hope for humanity, here. Why, recognising the mission of Jesus and the essential worth of Christianity, did not Mahomet become frankly a Christian, and strive to regenerate Christianity? Read the ecclesiastical history of the period, and you at once admit that the endeavour to regenerate would have been the most laughable failure. How much of its life does Christianity not owe to Mahometanism? It was Mahometanism that saved Christianity from sinking into monkish lethargy. And we are not sure whether Mahometanism may not do the same service to Christianity again. In speaking of Mahometanism we are inclined to look too much at the Turks. But Turkey does not more rapidly decline than Spain. Would it be fair to judge Christianity by the

corruption of Spain? Is it fair then to judge Mahometanism by the corruption of Turkey? The proselytising strength of Mahometanism is far from being exhausted. Mahometanism is at this moment making immense progress in the interior of Africa, and it is possible that it may have converted most of the native African tribes before Christianity approaches them. Arabia, with its gifted, generous, marvellous race, has yet a work to do in the providence of God. We have sometimes dreamed that Arabia and England were the only two countries remaining with a mission unfulfilled. Both have done much for the world, but both can do far more. The unquenchable hate of Arabia is to idolatry; it smashes idols, false gods. It is an incomparable iconoclast. And how many idols, how many false gods, remain yet to be overthrown! Regarding the true God, however, Mahometanism has little to offer us, except a frigid formula. We cannot dispense with ceremonial and symbolism. You do not advance a step by protesting that there is no God but God, and that Mahomet is his prophet. Yet such protests are imperatively needed, when superstition, in the name of religion, has killed morality. To those who wish to get the whole story of the Arabs from the earliest times to our own days we offer frankly and fervently M. Sedillot's work. His calmness and honesty in judging do not prevent extraordinary brilliancy and animation in the narrative. In picturing the magnificence of the Khalifes, when the khalifat was in the East what the kingdom of Charlemagne was in the West, M. Sedillot rises to a truly poetical splendour. It is here we feel that the "Arabian Nights' Entertainments" are in substance no fiction. The whole history of the Arabs for long years after the death of Mahomet has a double charm—the charm of fiction, and the charm of that truth which is stranger than fiction, as some one has spoken. Let our readers think that in reviewing M. Sedillot's book we have been reviewing an additional chapter of the "Arabian Nights' Entertainments."

ATTICUS.

Domestic Memoirs of the Royal Family and of the Court of England, chiefly at Shene and Richmond. By FOLKESTONE WILLIAMS, F.G.S., F.R.G.S. 3 vols. London: Hurst and Blackett. 1860.

THE LATE LEIGH HUNT'S "Old Court Suburb" is a model book of the class to which this work of Mr. Williams is the latest contribution. When we thought of what Leigh Hunt had made of Kensingtonia, it was with some little repining that we laid down Mr. Williams's sketches of Richmondia. The idea was a good one, and the harvest is plentiful; but the labourer, though industrious, is not skilful. We would not wish to press hard upon a gentleman who informs that his eyesight has been impaired by "thirty years of severe literary labour—rarely less than ten hours a day—sometimes more." Yet it is scarcely possible to help thinking that the literary labour has not been of a kind to fit him for writing such a book as this, when we find him gravely talking of the liberator of 1688 as the Duke of Orange, and ascribing the authorship of "The spacious firmament on high" to—Andrew Marvell. Let us not, however, dwell upon these too-clear evidences of incompetence and incapacity. It has been with no slight effort and toil that the *rudis indigestaque moles* of these three volumes has been accumulated and thrown together. In his discursive wanderings through English history, from Julius Cæsar to Albert Edward, Prince of Wales—with Richmond and its associations for his clue—mistakes enough have been made by the reporter; still a large mass of information is collected, and the mere publication of the work may give a stimulus to future investigators. Here is a description of how a king's bed was made and a king's day was spent *temp. Edward III.*, which may be interesting to students of royalty and its ways, ancient as well as modern:

The making of the Royal bed was a Court ceremony, entrusted only to the confidential personal attendants of the King, who were obliged to follow a certain formula, from the shaking of the bed to the placing of the uppermost counterpane. There were usually two beds in the King's chamber, a large and a small one, the latter placed generally at the foot of the other, and was usually for the accommodation of a confidential attendant. The same description will apply to the chamber of the Queen, which also contained cushions, tables, and articles for the toilet of gold or silver plate. No person was admitted into the King or Queen's bedchamber, who was not a member of the household appointed to perform personal service, when either retired to rest or rose in the morning, except members of the Royal family, or officers of state especially authorised to enter. At a stated hour in the morning, the King was awakened and assisted to dress. When ready, an esquire on bended knee presented the basin or vessel in which his Majesty was to wash, while another poured the water from the ewer, and a third stood in readiness to present the towel. When the toilet was sufficiently advanced, the Court barber dressed the King's hair and beard. As soon as the King was dressed, he proceeded to join the Queen, Princes, and Princesses, whom, attended by the principal members of the household, he accompanied to the chapel attached to the Royal Manor-house, which appears to have been fitted up with as much attempt at display as any of the state apartments. The officiating chaplains wore their richest vestments. The chamber was adorned with carving and painting, and the altar was made sumptuous with the costliest fabrics and the most beautiful vessels that the craft of the goldsmith could produce. After the morning service, the King went to breakfast, generally joining the Queen and the members of his family in a substantial meal of meat and bread, washed down with ale or wine. If business of state did not call for his immediate attention, the King left the palace with a large and brilliant cavalcade, intent either upon witnessing or joining in some favourite military exercise, or of enjoying a few hours' diversion in hunting or hawking. On his return, his Majesty gave audience to his ministers, which usually filled up the time till dinner. He then proceeded with his family and his usual retinue to the hall where the banquet was provided. Here he remained, unless any occupation or amusement took him again abroad, till he retired to his own chamber for the night. In the hall, sitting in state on the dais, it was customary for the King to receive all visitors of dis-

tingtion, and to entertain them with banquets, accompanied by music from the minstrels in the gallery. The meal was occasionally followed by dancing, in which the ladies and nobles of the Court were expected to join, by singing songs, and virilays to the lute or ribble, or by reading lays and fabliaux. In due course supper was served, which, in the substantial character of its bill of fare, was scarcely to be distinguished from the earlier meal. Again the tables were removed, and the customary amusements renewed, till time came for a lighter repast to be served, which became known as "the void," the entrance of which was a signal for the dispersion of the party.

After Lord Brougham's last Edinburgh speech, it is too apparent that little attention is being paid to the old warning about "no scandal against Queen Elizabeth." All the more pleasing is it to find even Mr. Williams, in the following passage, setting his lance in rest to demolish one small but generally current calumny anent good Queen Bess:

It has been stated that Queen Elizabeth, in consequence of representations of her Majesty's countenance having been published that were not sufficiently flattering, issued a proclamation prohibiting pictures or engravings being produced, unless they were copies of an authorised likeness. No such proclamation exists; but there is an undated draft of one in the handwriting of Cecil, probably written in the year 1563, to this effect. The minister proposed it, but the good sense of the Queen triumphed, and no pattern was made as "a natural representation of her Majesty's person, favour, or grace," by some cunning person; "and the payntors, pryntors, and gravors" were not restrained in the slightest degree.

A hundred and fifty-five years ago, Henry, Prince of Wales, the "hope of England," son of James I. and elder brother of Charles I., was an Oxford student like our own Albert Edward. Here is a sketch of the heir-apparent at the great University on the Isis, worth quoting for contrast's sake:

Prince Henry travelled from Woodstock, August 27th, 1605, with the King and Queen, to become a member of the University of Oxford, where a residence was prepared for him at Magdalen, and John Wilkinson, a fellow of that college, was appointed his tutor. If complimentary verses and learned disputations could improve the royal understanding, the Prince ought to have benefited greatly, for he had abundance of both. The poems are not worth quoting, but the questions selected for discussion before the Prince are at least singular:

Divinity.

- I. Whether saints and angels know the thoughts of the heart?
- II. Whether the pastors of churches are not obliged to visit the sick during the plague?

Civil Law.

- III. Whether a judge ought to give sentence according to the proofs alleged in the trial, against the truth known previously to himself?
- IV. Whether a stranger and enemy being detained in a hostile port by adverse winds, contrary to what had been before stipulated in a truce, may be justly killed by the inhabitants of that place.

Medicine.

- V. Whether children imbibe the temper with the milk of their nurses?
- VI. Whether evils or benefits arise from the use of tobacco?

Philosophy.

- VII. Whether gold can be made by art?
- VIII. Whether the imagination can produce real effects?

These were followed by two other propositions advanced by the King, who was extremely partial to such scholastic entertainments, and had closed every preceding argument with his opinion on the subject: the first was the superiority of defending to enlarging the bounds of an empire; the latter maintained that what is just or unjust is not established by law, but by nature. Much learning and more logic were displayed by the scholars and orators of the universities, particularly in the sixth argument, when an elaborate attempt was made to propitiate the King by endorsing his prejudices, not only against the herb, then getting into fashion, but against Sir Walter Raleigh, its alleged importer, now a state prisoner, languishing in the Tower on a charge of high treason, unsupported by proof.

Prince Henry, at the close of the disputations, supped at his own college with his fellow-students, sitting in the centre of the upper table, in the hall, with the noblemen and gentlemen-commoners in the middle, and the fellows and students at tables on each side, in their proper habits, and with their caps in their hands. First commanding them to be covered, the Prince drank all their healths in a bowl of wine, and expressed in cordial terms his acknowledgments for the kindness they had shown him. Some were not satisfied with writing complimentary verses. William, son of Arthur Lord Grey of Wilton, by the president's order, presented to his Royal Highness a MS., "Pandulphus Collenucius's Apologues;" and Edward, son of Sir Thomas Chaloner, in the name of the college, gave him two pair of embroidered gloves. Prince Henry made himself extremely popular during his residence at the University, as may be seen from the narrative account of the royal visit, written by Sir Isaac Wake, the public orator, and dedicated to the Prince.

We close with something not only modern but recent, where the legitimate encroachment of science on the old claims of birth and connection is pleasantly brought out, and honourably to Queen Victoria:

The park contained other distinguished residents. Hill Lodge was occupied by the Earl of Errol, who married Elizabeth, one of the daughters of the Duke of Clarence; and the Thatched Lodge, sometimes called Burchett's, from the name of a keeper who once lived there, was occupied by Lady Stuart—subsequently by Major-General Sir Edward Bowater, at the period one of the equeries of his Royal Highness the Prince Consort. More recently, the former of these pleasant residences passed into the occupation of Lord John Russell, who for several years has been content, like Sir Robert Walpole, to secure its enjoyments when he can obtain a temporary retirement from official duties. Hitherto those who found their lives set in such pleasant places were persons who had served the Crown. It was her present Majesty who broke through this rule in favour of one whose services were equally important, though of a totally different nature—one who had devoted the best years of his life to the advancement of science, and, as a natural philosopher, had raised for himself a name in Europe, which not less elevated his country than himself. Her Majesty, to show her appreciation of Professor Owen (Superintendent of the Natural History Department of the British Museum) in a manner eminently characteristic, presented him with one of the lodges at Shene as a residence; at the same time securing for another distinguished teacher of science—Professor Faraday—as agreeable a home at Hampton Court. The farmhouse was long occupied by Mr. Edward Jesse, Surveyor of Parks and Palaces, author of "Gleanings in Natural History," and several other entertaining works.

When all is said and done, thinking what a work might have been made on such a subject, we must wind up with the inquiry—What has become of Mr. Peter Cunningham's long-promised Handbook of the Environs of London? Till that appears, there will be a *lacuna* in our literature.

FICTION.

Sir Rohan's Ghost: a Romance. Boston: Tilton. London: Trübner.
Alive or Dead. By CHARLES HOWELL. London: James Blackwood.
Lenore and the Little Countess. London: Bentley.
Right at Last. By the Authoress of "Mary Barton." London: Chapman and Hall.

The Living amongst the Dead. London: Hall, Virtue, and Co.

SIR ROHAN'S GHOST is the memory of his first love—a young girl whom he decoyed from her home to live with him in his grim old house, where he first worshipped and then neglected her. Finally he stabbed her with his penknife, and flung her into the stream to drown. But the blade was small and the river shallow. The lady was not murdered after all, and had no right to send her ghost to disturb Sir Rohan over his books and pictures. Still disturb him she does to some purpose, carrying about with her a ring that she wore where the marriage ring should be, and the penknife aforesaid with which she *was not killed*. The counter-influence is one Miriam (it is a peculiarity of this book that the principal characters are not allowed to have surnames), a young lady whose sprightly character may be gathered from the following elegant conversation:

Listening as long as she could, she exclaimed at last, "O papa! The man who wrote that chronicle was afflicted with chronic dullness."

"For shame, Miriam!"

"And what a dirty book!" she resumed. "As yellow as a war-whoop, and the great wry letters making eyes at each other! I wonder it don't use its cleansing power inwardly, it's such a soporific. Where's the use, now, for a book of old sinners with new names, as full of scandal as a teacup? It must have been written by a *confre* in wickedness, who scampered through his life while he could, and when he was prevented, made his book racy by imagining all the course he should like to run. See how indifferently he huddled kings and queens and crimes together, like flies in a swarm. If he had any scone, he might have emblazoned other things than royal peccadilloes and saintly impostures."

"Apollo pastured the flocks of Admetus," said Sir Rohan.

"Long ago. Pasturage past your comprehension. Really, Sir Rohan, do you care a rush for what papa reads? I don't believe a word of it; it is just *me-f-able*, and not to be re-lied upon; like a bee in a blossom, all a humbug."

"You'll burn your fingers, you Will with the Wisp! Language and powder are dangerous playthings."

"Both can blow one up? Well, papa, proceed with your augury, though some of us, Sir Rohan and I, may be unwilling to endure such a somnolent procedure. There, don't fear any more interference; that was a cobbler's armorial shield,—my last and my all."

"Miriam, I am ashamed of you."

"Nonsense! As if you wouldn't have said it yourself, if you had thought!" she retorted.

Sir Rohan and Miriam are about to become husband and wife, when it turns out that she is the daughter of the lady of the ring and penknife. The disclosure made, Sir Rohan falls "prostrate at her feet," and the last line of the book announces that he was "dead of his Ghost."

The story is curiously vague and improbable, and an insatiable craving after effect and mysticism is perceptible in it from first to last. The author is determined, too, to tell us all he knows, and drags his learning into his story by the head and shoulders. Thus, Miriam is taken down into the cellar by an old butler, one Redruth (being a subordinate, he is permitted to have a surname), and a whole chapter is devoted to a discussion upon wines, for no apparent purpose than to show that the author has read Mr. Cyrus Redding's book. Again, when the *deus ex machina* descends, in the person of a jealous lawyer, to disclose the history of "the Ghost" and Miriam—in the very agony of interest just before the (supposed) murder—we are treated to two pages of extracts from Spenser's "Faerie Queen," and comments thereon, because a book was curiously illustrated with scenes therefrom. "But what has this book to do with the lady?" not unnaturally demands Miriam. "I had forgotten," replied the narrator; "The lady had it in her weary hand, but was not thinking of it."

"Sir Rohan's Ghost" is, we understand, the production of an American, and caused in the United States (see advertisement) as great a sensation as "Adam Bede" made in England. If this be so, what a splendid opening there must be in Boston for any of our fifth-rate novelists who might emigrate to that easily-satisfied city.

The parish of St. Crispin's is the patient in "Alive or Dead." It certainly is in a bad way under its vicar, the Rev. Mr. Jangles, who is a "Sunday clergyman" of the old school; but it revives, after sundry quarrels with the remedies applied for its cure, under the care of his curate, Mr. Weldone. This gentleman is an "every-day and all-day clergyman," and his zeal so discommodates his superior and certain wealthy pew-holders, that he is dismissed. The upshot is that Mr. Jangles resigns, and his curate is made vicar in his stead. So, having found the parish nearly *Dead*, we leave it *Alive* and hearty. This practical part is woven in very pleasantly with a love story that is simply and cleverly told. There is much pleasant humour in this book; its tone is hearty and honest; and it is free from the extreme party views that so often disfigure the "religious novel."

"Lenore and the Little Countess" is, we believe, an original tale;

but the author has taken great pains to make it read like a translation from the German that had already been translated from the French. It treats of German people, and gives us in German idioms delineations of character clearly of the French sentimental school. Still their thoughts and joys and sorrows are elegantly worked out; and as love and gratitude and self-sacrifice are of no nation, but universal, the defect in style that we have mentioned may be pardoned.

"Right at Last" is the title that Mrs. Gaskell gives to a reprint of four stories from *Household Words* and its successor *All the Year Round*. They are all—"Lois the Witch" especially—written with singular power, and are in all respects worthy of the authoress of "Mary Barton." But will she not some day treat us to a laugh?

"The Living amongst the Dead" is the story of a young clergyman, who, like Mr. Weldone in "Alive or Dead," is rather too zealous to suit his rector. Amidst all his troubles he has time to fall in love; and, having emigrated to India, where he gains fame and preferment at home, he returns and marries the lady of his choice. This sort of model curate and model young lady, his wife that is to be, are getting very tiresome. How is it that in the "religious novel" the grey-headed vicar is always a rogue or an imbecile, and all the honesty of purpose and wisdom are concentrated in the person of the young gentleman, his curate, who has just left college? Mr. Eustace, the hero of "The Living amongst the Dead," is, no doubt, a very estimable person, but his history—founded upon fact, as we glean from the title-page—is not an exciting one. Perhaps this is a recommendation to the class for which this species of literary *pabulum* is provided.

Lady Goodchild's Fairy Ring. (Houlston and Wright. pp. 376.)—In "Ulf the Minstrel," the last of these tales, we recognise an old acquaintance, which was once published separately under the name of Mr. Robert Brough, and the rest are apparently by the same hand—a hand which belongs to one of the kindest, most graceful, and most fanciful of modern fiction-writers—a hand, too, which is endeared to us all the more by that enforced idleness to which sickness has recently compelled it. Every one of these charming tales is of one stamp, original and full of fancy. Our old friend "Ulf" is perhaps the most ingenious; but the new series of adventures assigned to "Hop-o-my-Thumb and his Seven-leagued Boots," and such stories as "Superlative," "The Wonderful Trumpet," and "The King of Diamonds," will not be without warm admirers. One very pleasant feature of these fairy tales is, that there is no nonsense in them—no extreme reliance upon the supernatural element. The supernatural machinery is there, of course, just as it is in a fairy extravaganza; but the reader is no more expected to believe in it in the one case than in the other. If the thanks of grateful readers can cheer the weariness of a sick bed, the author of these tales deserves to be one of the merriest of invalids.

MISCELLANEOUS.

Lectures on the English Language. By G. P. MARSH. New York: Charles Scribner. London: Sampson Low, Son, and Co.

PHILOLOGICAL INVESTIGATIONS are not very highly appreciated by the busy world in general. Most men prefer a good digestion to even an accurate knowledge of etymology; and we doubt whether an alderman would enjoy his soup the more if he were acquainted with the derivation of "turtle," or become more reconciled to the nightmare, though he should be able to give correctly the component parts of "dyspepsia." Most men, too, are quite contented if they can make themselves intelligible without a direct violation of the conventionalities of grammar, and care little what may be the percentage amongst the words they use of Latin, Greek, Teutonic, Saxon, Anglo-Saxon, Old English, Icelandic, Scandinavian, and Romance. But, fortunately for us, there is a class of men whom we are in the habit of calling scholars, and to some amongst them the consideration of these matters is as necessary as meat and drink. They see more in philology than meets the unphilosophic eye: it is more to them than the pulling to pieces of words, as a child pulls to pieces his toys, just to see what they are made of. It tells them of the progress or decay of nations in commerce, in arts, in intelligence, in civilisation, in morality, and in religion. It is a kind of history in itself, more to be relied upon than the most trustworthy annals, and the facts which it enunciates are uncoloured by political partisanship. Whoever, therefore, sets himself to the task of purifying and elevating cotemporary language is entitled to the name not only of a verbal, but also of a moral reformer. And such an one is Mr. Marsh. There is an earnestness in his lectures which proves that his heart is in his work, and that he considers that work a very different thing from the dry dissertations upon philology which have from time to time appeared, and which seem to have for their ultimate aim nothing higher or better than to establish by proof, what most people would be happy to take for granted, that there is just so much resemblance between one language and another as might be expected by those who allow that the world had but one language up to the time of the catastrophe at Babel. There are some who will not admit anything, and who maintain that the "one speech and one language" of Scripture has no reference whatever to phonetics, but simply signifies that all the world was at peace; yet even they may profit from Mr. Marsh's book, and learn from him a great deal that is useful about the language in which they utter their preposterous propositions.

Mr. Marsh's lectures are thirty in number, and were delivered in the autumn and winter of 1858-9 before the Post-graduates or (we

suppose) Commencing Bachelors of Columbia College, New York. The first is merely introductory, and the lecturer therein describes his labours as "a course *preparatory* to a course of lectures on the English tongue." We can only say that if the complete course be as remarkable for learning, diligence, discrimination, and good sense as the preparatory, we shall have to thank Mr. Marsh for the most perfect philological treatise upon the English language which we can hope to see in our generation.

The second treat of the "Origin of Speech, and of the English Language;" and in it we are introduced to the hybrid term "Linguistics," by which Mr. Marsh would have us to understand "the comparative anatomy of all the several systems of articulate communication between man and man;" whereas "philology," he says, "is the physiology of a species in language." There are some remarks in this lecture upon onomatopoeic words, in speaking of which Mr. Marsh (whether he is joking or not we cannot say) takes occasion to observe that, perhaps, in the time of Cratinus the bleat of a Grecian sheep was a sound quite distinct from that of the modern European sheep; if so, it is odd that Cratinus should have chosen to represent that sound by two syllables which, when pronounced *Anglicè*, describe the bleating of an English sheep. Nor are there wanting many who discern in the Aristophanic *βραβραβρῶν νόσξ νόσξ* a strong resemblance to the croaking chorus of modern British frogs. Mr. Marsh maintains that the frogs of modern Greece croak just as they did in the days of Aristophanes, so that the sheep only have altered their note since that time; for Cratinus did not die until Aristophanes was famous. This, we think, is a little unreasonable.

The third lecture is upon "The Practical Uses of Etymology;" and herein Mr. Marsh finds an opportunity for some severe strictures upon the extravagance of etymologists, and for asserting that "no English dictionary at all fulfils the requisites either of a truly scientific or of a popular etymologicon." He illustrates the emptiness of etymology, as usually pursued, by the history of the word "grain," which he proves to have the meaning "purple" in Milton's line from "Il Penseroso,"

All in a robe of darkest grain:

and in other passages from other authors. This meaning of "purple," though clearly enough belonging to the word, which is from the Latin *grænum*=coccum, fr. Gk. κόκκος, is not found in Webster's Dictionary, nor, as we ourselves have ascertained, in the later dictionary of Worcester, which threatens Webster's with speedy supersession.

In the fourth lecture he handles the subject of "Foreign Helps to the Knowledge of English," amongst which the places of honour are assigned, of course, to the Anglo-Saxon and the Latin. The fifth is upon "The Study of Early English." And we are happy to state, upon Mr. Marsh's authority, that "a mere fraction of the time demanded to acquire the most superficial smattering of French or Italian will enable the student to obtain such a knowledge of early English, that he can read with facility everything written in the language, from the period when it assumed a distinct form to its complete development in the seventeenth century."

Lectures 6 and 7 treat of "The Sources and Composition of English," and there are very few indeed, we fear, who will not derive from a perusal of them not only satisfaction but downright instruction. Lectures 8, 9, 10, 11, and 12 are all devoted to observations upon "The Vocabulary of the English Language;" these are full of interest and show enormous research. The losses and gains to our vocabulary, archaisms, changes in the use of words, technical terms, derivation and composition, the purism of Germany, German scientific nomenclature, the connection between language and character, colloquial corruptions, the dialect of periodicals, and unity of language as conducive to national unity, are all here touched upon. With reference to unity of speech as a condition of the independent development of a people, we should have been glad had Mr. Marsh considered it within the scope of his lectures to notice the co-existence of three different languages in the single little republic of Switzerland. Perhaps, had there been but one speech and one language for all the cantons, they would have earlier united in one grand confederation.

The next lecture deals with "Interjections and Intonations;" and Mr. Marsh's object in taking a somewhat lengthy review of them is "to vindicate the claim of these neglected articulations to rank as legitimate means of vocally expressing human passions, states, affections, and therefore to be called words, though of a rhetorical and dramatic, not of a logical or didactic character." We here meet with some curious facts: that Whitfield's "interjections, his Ah! of pity . . . his Oh! of encouragement . . . formed one of the great excellences of his oratory;" that Rask the Scandinavian phonologist can, or fancies he can, detect "a difference between the pronunciation of our two English words *pale*, pallid, and *paid*, a water-bucket;" and that some travellers (of a sentimental turn of mind, no doubt) have ascribed the sadness of tone noticeable in the speech of Eastern women, of the lower classes especially, "to the long centuries of humiliation and oppression under which women have groaned in the East;" but Mr. Marsh says that it is not confined to the women, and that "something of the same sort is found among the most primitive and simple tribes." We had no idea that "the gifted" Whitfield owed the title to his ahs and ohs; with respect to Mr. Rask, we should think that a legacy of one of his ears would be highly prized by any eminent aurist; and as to the sentimental travellers, we should like to have their opinion upon, not the wailing, but the whining, of the lower classes of Suffolk women.

Lecture 14, upon "The Noun, Adjective, and Verb," is that upon which we are most inclined to join issue with Mr. Marsh. It is not worth while, perhaps, to discuss the claims to priority of invention on the part of noun and verb or adjective. We are ourselves, unbiassed however by the well-known story about *βίανος*, in favour of putting the noun historically first; for, though it may be true that before a name could be applied the quality or action suggestive of that name must exist, it by no means follows, as Mr. Marsh would have us believe, that "the adjective or the verb expressive of the quality or act—the predicate, in short—must exist." A crude root, neither substantive nor verb nor adjective, would, we think, be the first result of man's efforts to represent an object phonetically; and that root, for the reason that man in his early stage is more inclined to concrete than abstract ideas, would gradually assume the form of a noun rather than of a verb or adjective. It will be observed that we have, in deference to Mr. Marsh, employed the word "noun" as the designation of the substantive only; we are by no means convinced that this is correct, but we have more important matters to talk of. Mr. Marsh, at p. 299, makes the astounding assertion that German philologists use the word "Hauptwort" for "verb;" we should very much like to see an instance. We are acquainted with it in the sense of *subject* (and sometimes in other senses, for which reason, to avoid confusion, it has been proposed to call the *subject* "Sachwort" or "Grundwort," but both these terms are open to objection), but the only German words with which we are familiar in the sense of "verb" are "Verbum" and "Zeitwort," which latter we are sorry to differ from Mr. Marsh in considering peculiarly appropriate. He surely does not mean to say that a language is not the more perfect the more able it is by inflection to denote present, past, and future time; and we have no hesitation in saying that "Ich gehe morgen nach Philadelphia," though *conventionally* more common than the future form, is *really* as much a grammatical blunder as "How are you yesterday?" And he himself, at page 314, suggests that the want of a future tense in a language argues a want of civilisation and prosperity in the people. What may be the condition of the Yoruba language we do not know; but we maintain that all civilised nations should have their verbs so arranged as to express all periods of action or status: so long life to the good word "Zeitwort!" There are, nevertheless, many noteworthy remarks upon the "endings of nouns, abstract nouns, and the English verb."

In Lectures 15, 16, 17, and 18, the student will find "grammatical infections" very fully discussed, though Mr. Marsh modestly declares in a footnote "the illustrations and much of the argument . . . are too familiar to be instructive to educated persons; but I have introduced them, in the hope that those engaged in teaching languages might derive some useful suggestions from them." We feel quite sure that Mr. Marsh will find his hope fulfilled, and we particularly recommend to notice what is said upon the use of "whose," upon "the introduction of 'its,'" and upon "'his' as a possessive pronoun." It is amusing to watch Mr. Marsh, whenever he has an opportunity, sinning against the law which he lays down for the use of *whose*. "We should scruple," according to him, "to say 'I passed a house *whose* windows were open.'" We do not think Mr. Marsh would; we have been continually vexed by his misapplication of the word to things.

The 19th, 20th, and 21st lectures are the most interesting of all. "The English Language as affected by the Art of Printing" is the subject of each; and Mr. Marsh speaks of the iron despotism of compositors and printers with a bitterness and yet a humorlessness which proclaim him a good-natured sufferer. It is to those tyrants we should hope that he is indebted—more at the commencement than in the other portions of his book—for the fact that the participle from "dye" is spelt "dying;" that at page 420 we read "printed with two z" (*sic*), whilst at page 430 we have "printed . . . with two *ll* and two *ee*;" and that in the first half of the book where a compound word has to be divided at the end of a line the division is invariably wrong. An anecdote, illustrating the tyranny exercised by printers over authors, is related as follows: "An eminent French philological writer, when accused of violating his own principles of orthography in one of his printed essays, thus replies: 'It was not I that printed my essay, it was Mr. Didot. Now Mr. Didot, I confess it with pain, is not of my opinion with regard to the spelling of certain plurals, and I cannot oblige him to print against his conscience and habits. . . . I think the present fashion of punctuation detestable, because the points are multiplied to a ridiculous excess. Well, I attempt to prove this by precept and example, and the very printers who publish my argument scatter points over it, as if they were shaken out of a pepper-box. . . . They will print my theory only on condition that I will submit to their practice.'" The popular author of "Never too Late to Mend," if there be any truth in rumour, would sympathise with the victim of Didotic despotism. Mr. Marsh is naturally of opinion that the periodical press is the channel through which the greatest influence is exerted upon language, and he has come to the conclusion that, great as are the advantages which we undoubtedly derive from it, they are by no means an adequate "compensation" for the mischiefs resulting from the slovenliness and inaccuracy inseparable from the necessity of hasty composition upon a great variety of subjects, themselves often very imperfectly understood by the writer." We cannot but think this censure more applicable to American than English newspapers. In connection with this part of his subject Mr. Marsh introduces some observations upon the law of

copyright, which he considers "has rendered no other service to literature than the very doubtful one of furnishing a pecuniary inducement to literary effort," and upon the abuses of this privilege in the hands of wealthy publishers, who, Mr. Marsh hints, control most of the reviews, and thus forestal criticism. This we do not think is true to any great extent, at least in this country.

The 22nd lecture is occupied by the consideration of "Orthoepical Changes in English." Mr. Marsh allows some merit to what Southey called "Churchyard's Ugiography," and more to the system of orthography proposed by Alexander Gil in 1619. Orthography and orthoepy have always been, and always will be, stumbling-blocks, so long as correctness of ear is unequal in different persons, and are, we think, very unprofitable subjects for argument. Spell and pronounce as most educated people do, and you spell and pronounce as well as is compatible with human infirmities. "Rhyme" is the subject of the 23rd lecture, "Accentuation and Double Rhymes" of the 24th, and "Alliteration, Line-rhyme, and Assonance" of the 25th. It is impossible to give a full idea of their very great merit; but we read them with much pleasure and admiration for the boldness with which Mr. Marsh propounds his views, and fastens upon what he considers errors. He tells a story of two senators from Arkansas, one of whom called the state Arkansas, the other Arkansas. "The accomplished officer," says Mr. Marsh, "who then presided in the Senate, in recognising the senators in question as they rose to speak, adopted their own accentuation." This was certainly the essence of politeness, and may have been accounted for by the fact that most senators from Arkansas are believed to "handle the toothpick beautiful." Lecture 26, upon "Synonyms," proves that Mr. Marsh has read much and thought much upon the matter; and his reflection—"The habit of thorough investigation into the meaning of words, and of exact discrimination in the use of them, is indispensable to precision and accuracy of thought; and it is surprising how soon the process becomes spontaneous and almost mechanical and unconscious, so that one often finds himself making nice and yet sound distinctions between particular words, which he is not aware that he has ever made the subject of critical analysis"—forcibly reminds us of an opinion to the same effect written, we think, by the distinguished editor of *Macmillan's Magazine*, in his paper on "Three Vices of Current Literature."

The last four lectures severally embrace the topics of "Translation," "The English Bible," "Corruptions of English," and "The English Language in America." Mr. Marsh has his theory, as everybody has, with reference to the difficult art of translation, and we think it is as good if not better than any yet advanced. It strikes us, however, that in his argument touching *idiom* and *idiotism* he goes astray a little; he must surely have for the moment forgotten his Greek when he says that in that language *all* neuter nominatives take a verb in the singular; and we were as much surprised at this as to read (p. 95) that Mr. Marsh is startled by what he surely errs in calling the *abnormal* construction "*Varium et mutabile semper Femina*:" he might have recollected

*Triste lupus stabulis, matoris frugibus imbres,
Arboribus venti,*

which is quite as well known and rather *more abnormal*. Neither do we think he is happy in his instance of a French nominative in the plural after the substantive verb in the singular: for at p. 610 he admits that in the phrase "*Il est*" or "*Il y a des oiseaux*," "*des oiseaux*" is strictly a genitive. However, the deficiencies in this quarter are amply compensated for by his admirable remarks upon the English Bible, with reference to which he says, "A new translation . . . or an essential modification of the existing version is substantially a new book, a new Bible, another revelation; and the authors of such an enterprise are assuming no less a responsibility than that of disturbing not the formulas only, but the faith, of centuries." And he points out how difficult a matter it must be, as long as sectarian spirit prevails, to get all scholars of all denominations to unite in the task; without which unity, "whenever revision comes, English and American Protestantism will have not one Bible, one standard of religious faith, but many."

Mr. Marsh, in dealing with "Corruptions of Language," recommends the general adaptation of the passive form "the house is building," rather than what he calls the purism "is being built;" the real truth is that the correctest form of all, "the house is in building," or "the house is a building," has become so rank a vulgarism, that we doubt whether Mr. Marsh's earnest appeal will avail to restore it to society. There can be no question but that "the bread is eating," and "the water is drinking," are suggestive of the ridiculous; and we do think that the poor purists might be permitted to indulge their whim under such circumstances occasionally. In his last lecture, Mr. Marsh makes a heroic attempt to defend American pronunciation, but we are afraid it is a failure. Americans may pronounce better than Cockneys, "so they may;" but nothing will ever reconcile us "toe" the nasal twang. In the Appendix will be found some necessary and useful matter, not unaccompanied by amusing quotations, as will appear from the following, cited by Mr. Marsh in support of his views about the vagueness of abuse: "*Il m'appelle jacobin, révolutionnaire, plagiaire, voleur, empoisonneur, faussaire, pestiféré ou pestifère, enragé, imposteur, calomniateur, libelliste, homme horrible, ordurier, grimacier, chiffonnier. . . Je vois ce qu'il veut dire; il entend que lui et moi sommes d'avis différent.*" The writer quoted is Paul Louis Courier.

There is now nothing left for us to do, but to heartily commend this book to teachers, learners, and all who take an interest in the philology of their native language. It will be easy for them to understand Mr. Marsh's doctrine, though he may not practise what he preaches. "Stick, as far as possible," is his burthen, "to your Anglo-Saxon; court strong inflections, and scorn weak; chase from among you, to the best of your power, mongrels from Italy, Greece, and Gaul, and strive to make your daily speech the outward token of inward goodness, manliness, and strength."

An Essay on the National Character of the Athenians. By JOHN BROWN PATTERSON, M.A. A new edition, with large additions and illustrations prepared for publication by the author some time before his death. To which is prefixed a biographical notice. Edinburgh and London: William Blackwood and Sons. 1860. pp. 168.

FROM THE INTERESTING BIOGRAPHICAL NOTICE OF Mr. Patterson prefixed to this volume we learn that in 1827 the Royal Commissioners for visiting the Universities and Colleges of Scotland offered to the students of Edinburgh University a prize of one hundred guineas for the best essay "On the National Character of the Athenians, and the causes of those peculiarities by which it was distinguished." The prize was awarded to Mr. Patterson, then a divinity student in his twenty-fourth year; and his essay having been brought before the notice of the late Sir Robert Peel, that statesman, himself a classical scholar of no mean pretensions, was so pleased with its ability and learning, that he presented the author to the ministry of the large and populous parish of Falkirk, where he died at the immature age of thirty-one.

We have read Mr. Patterson's paper through with some care; and unhesitatingly express our warm approbation of the large amount of accurate reading and scholarship which is to be found in it, as well as the remarkable clearness with which the writer marshals his arguments. Indeed, we might almost go so far as to say, that in learning it equals most of the academical exertations of Germany, and very far surpasses them in lucidity of argument and freedom from pedantic digressions. One or two points in which we think Mr. Patterson is incorrect will be noticed presently.

The editor of this little volume presents us with a specimen of Mr. Patterson's Latin hexameter verses which gained a prize in the University of Edinburgh. They will not, however, in our judgment, give readers a very favourable opinion of the Latin muse as domesticated in the modern Athens. They would hardly gain a prize at Eton, Harrow, or Rugby, containing as they do such an undue number of lines technically termed "*bachelor*," and not being otherwise very remarkable for excellence. They are, however, quite free from metrical errors; which is something, as any one will allow who examines the printed specimens of Scotch-Latin poetry to be found in the "*Musæ Edinenses*." Mr. Patterson's metrical translations into English from the Greek and Latin poets are, so far as we can judge, entitled to considerably higher praise: they are occasionally, however, much too free and too ornate to suit our taste.

"*Egregio inspersos reprehendere corpore nævos*" is not a very grateful task; and, with one exception, the "*nævi*" in the present volume are comparatively unimportant. Indeed, when we recollect that at the time of the publication of this essay Mitford was the chief English authority on Greek history, we must allow no small praise to Mr. Patterson for the learning and originality which he displays in rejecting the errors and prejudices of the High Tory historian of Greece.

But to return to the task in hand. We think that Mr. Patterson not seldom lays too great stress upon the authority of that gossiping, credulous writer, Plutarch. We consider all statements derived from such a source should be received with more than caution, if they appear in any way to controvert the opinions of more accurate writers.

Mr. Grote's most learned, ingenious, and elaborate defence of the Sophists (if it may be so called), had it been published in Mr. Patterson's day, would probably have led him to reconsider his theory on the subject. We are not, however, going to enter into the discussion of a topic

Where learned disputants might take the field,
Sure not to conquer, and sure not to yield.

We must also express our dissent from Mr. Patterson's theory of the dislike of the Athenians for philosophy. Into this question, again, we need not enter at present. Among minor considerations we may mention, too, that the writer speaks of the mythic Theseus as if he were almost as well known as Pericles; that we scarcely know what he means when he says that "the collision of Æschines and Demosthenes struck out the spark of that conflagration which consumed the liberties of Greece;" and that occasionally he lays too much stress on the interpretation of some single sentence. Thus, for instance, we cannot think that Plato's inscription over the gate of the Academy, *Μαθηταὶ ἀγχιμήνηται νύκτωρ*, proves any more that all who entered it were geometers, than the Latin sentence over the gates of Winchester School, "*Disce, doce, aut discede*," would imply that no dunces are to be found within the walls of William of Wickham's foundation. We might also give as many quotations from Plautus (who, we allow, borrowed much from the Greek new comedy), such for instance as the "*tortores acerrimi gnarique nostri tergi*," to show that the Athenians did misuse their slaves, as Mr. Patterson could have given to the contrary from the same writer. These are all, however, minor

flaws. We now come to one which strikes us as erroneous and eccentric in the highest degree. Mr. Patterson says:

It is a question, therefore, which requires to be answered: What were the circumstances which, among a people of delicate taste, gave currency to the ancient comedy, with all the literary absurdities which it involved? How was it allowed to insult with insolent mockery the gods, for speaking against whom Anaxagoras and Socrates were condemned to death, and to rub down with the most poignant salt of satire the great beast—the sovereign people—which Pericles was fain to soothe with the bait held out of honeyed speech and festive banquets? This has not been accounted for; but what if the true explanation should be the very simple and intelligible one, that they were all intoxicated—poet, actors, and spectators? We know that the dramas in question were acted only at the great festivals of Bacchus, when Plato tells us that the whole city got unanimously drunk; and when, with all his moral hatred and eloquent denouncement of this degrading habit, he gives permission to be so in honour of the god, particularly referring to the Comic Theatre as the place where the Bacchanalian intoxication was most unrestrained and public.

In the first place, Plato does not tell us that "the whole city of Athens got unanimously drunk," though he does speak of the inhabitants of some town in Attica as having acted thus on one special occasion. But we are asked by Mr. Patterson to believe that, every time when a comedy was represented on the Athenian stage, the poet, actors, and spectators got regularly drunk. Imagine the poet primed with "Dutch courage" to withstand the criticisms of his audience; the actors (amongst whom the poet might be generally included as likely to act in his own drama) similarly primed; and last, but not least, the twenty or thirty thousand spectators equally far gone in drink in order that they may listen complacently to some satires on themselves. Why, Father Hardouin's theory, that the Jesuits wrote three-fourths of the ancient classics, is at least as probable and as palatable as that of Mr. Patterson. After all, where is this tremendous satire to be found, which was so pungent that it could not be listened to unless the audience had first laid in a stock of maudlin drunken good-nature?

Let us listen to Mr. Patterson again:

The old comedy, then, was really in its origin, and was probably during its whole duration, considered by a fiction of imagination as a piece of drunken entertainment. And it is on this principle that we think the extraordinary phenomena which it presents are to be explained,—that we can account for the impunity with which, in the face of a tasteful, superstitious, tyrannic populace, it dared to violate all rules of criticism, to ridicule all objects of worship, to satirise all foibles of the despot. A circumstance which strongly confirms the view we have taken of the subject is, that in the beginning of the *Equites*—the play in which the poet ventures on the most dangerous enterprise he ever attempted, the portraiture of Demos himself—he introduces his characters professedly as intoxicated, as if to remind his hearers of the character under which he presumed on so hazardous a task, "periculosæ plenum opus aleæ."

It was the commonest thing in the world for a Greek comic poet to introduce some of his characters on the stage professedly as "drunken;" and, indeed, drunken characters are not, even in these enlightened days, altogether banished from our own theatres. But we cannot think this was done in "The Knights" because the poet was so frightened at the possible consequences of his boldness, but simply to heighten the broad buffoonery of the play. Where, indeed, is this perilous satire to be found concerning the Demos in the play of "Aristophanes" just mentioned? We make bold to say that half a dozen numbers of our witty contemporary *Punch* will furnish quite as much bitter satire on John Bull. The strictures of the poet in his play of "The Knights" amount simply to this, when translated into modern language: "Get rid of your evil counsellors, and go back to your old honest Conservative ways." So Demos, while he has that priming, impudent, cowardly knave of a sausage-seller for his prime minister, is, according to the poet, a crafty, snarling, litigious, quarrelsome, cruel old man; but when he dismisses this evil counsellor he becomes a hale, hearty, sleek, bluff Athenian John Bull. Aristophanes knew well enough how to tickle the sides of democracy and make her laugh while he held her up to ridicule, and needed neither to get drunk or make his audience so while he did this.

With the exceptions we have noted, Mr. Patterson's essay possesses very great merit, and might be read with very considerable advantage in our English public schools as an admirably clear exposition of Athenian life and character, subject always to the occasional correction of a qualified instructor.

Theology in Science, for the Use of Schools, &c. By the Rev. Dr. BREWER. London: Jarrold and Sons. pp. 348.

SCIENTIFIC SCHOOL BOOKS have an especial claim on our attention, because of the class for whom they are intended, and the influence they are likely to exert in the coming age. If the ballad-writer is no longer a more important personage than the law-maker, the compiler of "catechisms" and text-books still puts forth a sway which lasts with more or less power throughout the pupil's life. It is a tempting field, requiring more skill than learning, and promising to the successful adventurer a greater reward than, perhaps, any other branch of authorship. We are, therefore, induced to scrutinise the claims of any one who proposes new methods, or offers to introduce new subjects into the circle of the educational course.

The subjects embraced by Dr. Brewer's book are: Geology, Physical Geography and Natural Philosophy, Ethnology, Philology, and the Plurality of Worlds (!) Some of these branches of natural science have never been taught successfully in schools, because their conclusions do not harmonise with that *literal* interpretation of certain passages in Genesis which is still cherished by an influential part of the community. By many estimable persons, on both sides of the

Tweed, the chronology of Usher and the universal Deluge are taught and received as articles of faith, equally sacred with the rule and practice of Christian life; and the curses threatened in the Apocalypse are extended, by a sort of theological licence, to those who trace the diversities of language to any other source than the Tower of Babel, or speculate on the possibly allegorical meaning of the six days of Creation.

It is a disagreeable task to combat statements which Sunday-school teachers and ministers of every denomination still continue to inculcate; and the process of rooting out idle prejudices is not unaccompanied by danger of pulling down and destroying the whole fragile fabric of immature and untried faith. Nevertheless the attempt has been made by some of the most eminent Churchmen and Nonconformists to show that the natural philosophy of the Old Testament may require to be received with allowance, and not *absolutely*, like the "weightier matters of the law." Dr. Buckland, the Rev. Prof. Sedgwick, Dr. Harris, Dr. Pye Smith, Hugh Miller, have brought to this task all that could be desired in the way of learning and experience, enthusiasm and eloquence, the personal influence of genial disposition and reputation established by a blameless life. But they have all failed to confute their opponents or satisfy their friends, and chiefly because they have offered interpretations which look like compromises, and fall short of the conclusions to which the facts legitimately lead. Where such men have failed it was not likely Dr. Brewer would succeed; indeed, he seems to be a mere compiler, with no particular views of his own. In his chapter on the Mosaic Cosmogony he recites three of the speculations of geologists, and concludes that—"On the whole any one of these suggestions is better than rejecting the great facts of geology, or supposing that science is antagonistic to revelation." This, however, is not the way in which young people are convinced; the true master will teach "as one having authority," and not in this fashion. Children do not understand discussions, and arguments for and against; they will believe the teacher who is in earnest and believes himself. As to more advanced students, every professor knows how they detest the offered choice of two opinions on a subject.

Further on, we find Dr. Brewer teaching the universality of the Deluge, which is quite as irreconcilable with the "great facts" of physical geography as the "Six days of Creation" are incompatible with the conclusions of geological science. But with these "facts" it is evident he has little personal acquaintance. Space would fail us to note a tithe of the blunders in the pages devoted to geology. The etymology of *Lingula* (p. 8) is erroneous; *Coccothaus* (16) does not mean "purple-bone," but bone granulated like a berry; and "great tadpole" is a curious translation of *Megalichthys*. Such spelling as "colossal" and "jem" are not creditable in a school book. The *Telerpeton* and *Nothosaurus* belong to the *Trias*, and not to the Old Red Sandstone; the *Ichthyo-* and *Plesiosaurus* to the *Lias*, and not to the New Red Sandstone; the "teeth four inches long" are the property of the *Rhizodus*, and not of *Megalichthys* (22), which has small teeth; the *Limuli* (34) belong to the Coal, and not to the Oolite! Some other mis-statements are still more remarkable. Ganoid fishes are said to be "wholly unknown nowadays;" the Permian fishes were the first "with fins and gills;" foot-prints of partridges, &c., occur in the *Trias*; in the cuttle-fishes "the mouth unites beneath the body;" the first mammals were "opossums or kangaroos;" the Cycads have "tall straight trunks," something "between the fir and the palm;" the *Telesaurus* is "something between a crocodile and an armadillo;" and the *Toxodon* (O Professor Owen!) is a "mixture of squirrel, whale, and deer." Some of the woodcuts would have been better left out—especially the frontispiece with its banded *Ichthyosaurus* and scaly *Plesiosaur*, and the *Pterodactyle* (36), to which the artist has given three long supernumerary fingers, hitherto unknown, in addition to the full complement of five.

Surely, in the trade of authorship, knowledge of the subject is not henceforth to count as an unnecessary qualification?

British Butterflies: Figures and Descriptions of every Native Species. By W. S. COLEMAN. (Routledge. pp. 179.)—That Mr. Coleman is an ardent and clever naturalist his charming volume entitled "Our Woodlands, Heaths, and Hedges" is a sufficient testimony. This pretty and complete little manual of British Butterflies is another valuable contribution to popular scientific literature, and may be safely recommended to all who have a hobby for collecting that beautiful class of insects. Perhaps there may not be much in it for the already accomplished entomologist to learn, and it may be that Sir Joseph Banks would fail to gather from it any new information respecting his coveted "Emperor;" but to the novice such a volume will be invaluable. Not only does it contain figures and descriptions of every native species, the leading types being very richly and accurately coloured; but there will also be found accounts of butterfly development, of the structure, habits, localities, mode of capture and preservation, of these interesting insects. Mr. Coleman expressly states in his preface that "the whole of the illustrative portraits of the butterflies have been drawn from nature" by himself, and from the accuracy and beauty of their execution we can well believe him.

A Letter-Writer for the People. By the Rev. G. T. HOARE, A.M. (Aylott and Son. pp. 64.)—Some years ago a periodical made its appearance in Paris, the only peculiarity of which was, that it was printed upon yellow paper, and was entitled *Le Journal Jaune*—"the Yellow Journal;" and the prospectus opened with a statement that "for some time people have felt the want of a yellow journal." Just so, the Rector of Tandridge declares in his preface that the want of such a little volume as this has been hitherto "generally felt." By whom, we should like to know?

There have been Polite Letter-Writers galore before the appearance of this, and we never found that they met with any general acceptance. Did ever any one adopt a letter from a Polite Letter-Writer? Has any reader ever received such an epistle? or is any reader acquainted with any one who ever did? To us, the idea of any one ever sitting down deliberately to copy out the expression of a want, of a fact, or of a sentiment from a book is too unnatural to be seriously contemplated. Take the specimens in this little volume, and attempt to apply them to the ordinary necessities of life. Who, for instance, would dream of engaging a butler whose reply to your advertisement concluded with such a sentence as this?

If you are disposed to think favourably of my application, I shall be happy to answer any questions which you may please to address to your humble servant,
JAMES TODD.

Or who would take a lady's-maid who began by declaring that her "attention has been directed to an advertisement in the *Times* newspaper, from which I learn that you are looking out for a lady's-maid"? Nine-tenths of the value of a letter lies in the insight into character which it affords; but this is entirely destroyed when the epistle, instead of being a genuine effusion of the writer's feelings, becomes a mere stock form to be copied from a book. Then again, we may fairly object to the hypocrisy of excusing a request by adopting some formal reason for preferring it. It is of course not impossible that a tradesman having the appropriate name of "Jacob Dunne" might have "some hesitation" in writing to remind you of a debt; but we should hold Simon Smug to be a hypocritical rascal if he were to adopt a similar expression of regret merely because he happened to see it in a book. Set forms for proposing marriage and refusing the same are almost too absurd to be seriously treated. Miss Jane Marsh must be a deliberate puss indeed, if she can sit down and copy from a book that her "poor head is in such a whirl at the thought of all" her lover has written her; not to mention the deceitfulness with which the following artful sentence is contrived:

You must really be satisfied with something less than you ask for; and, if I do not say no, it is all you must expect at present. Indeed, I thought at first I must say no, for I could not bear to think of leaving father and mother, and going to a strange home, though it was with you. But then I remembered that Alice is growing up to take my place, and I found that father and mother were so set upon its taking place, that I could not say no; and so I write to tell you that I think perhaps some day—well, there is no telling what may happen. I suppose that, as I have not said yes, you will not come up in a hurry; but when you do I will promise to try and make you comfortable in the old house.

The reverend author of this "Letter-Writer" must have had a pretty extensive experience of rustic coquetry to have penned this. There is also a form for "A Boy Hard-up for Money," who begs that his father won't call him "an extravagant dog if I write again so soon to ask you to send me a sovereign;" and another, "From a Navigator Working Abroad," whose language is framed according to the correctest principles of Lindley Murray. Now, whenever we hear from a navigator, we hope that his letter will be more in the "this comes hopping" style.

The Universal Table-book. By M. D. KAVANAGH. (London: S. Cornish. pp. 64.)—A little work of reference which deserves a place in the desk of every man of business, as well as being of great value for educational purposes. Within the compass of a waistcoat-pocket volume has been compressed the solution of thousands of doubts—as to modes of calculation, value of coinage, weights and measures both at home and abroad, interest, exchanges, and a vast quantity of cognate subjects.

We have also received the third edition of *Astro-Theology*. By Henry Moseley, M.A., F.R.S. (Longmans). The excellent series of papers on Astronomy, combined with the study of religion, reprinted from *The Church of England Magazine*.—The third edition of Mr. Epps's sensible and instructive essay on *Health and Long Life; with Practical Observations*. (Piper, Stephenson, and Spence.)—*Mr. Disraeli and the "Unknown Envoy": a letter to Lord Palmerston*. By Colonel Rathbone, Collector and Magistrate of Hyderabad, Soinde. (Charles Westerton.)—*Ure's Dictionary of Arts, Manufactures, and Mines*. New edition, edited by Robert Hunt, F.R.S. Part VIII. (Longmans.)—*Direct Taxation: an Inquiry*. By Leonard H. Courtenay, M.A. (Bell and Daldy.)

THE MAGAZINES.

BUT FEW FORERUNNERS of the June periodicals have as yet made their appearance upon our table. The *Cornhill Magazine* is the most notable of them, and it opens, notably enough, with a proposition to fortify London. Shade of the Citizen King, listen to this! Your grand plan for surrounding Paris with a wall of forts is parodied, and here is a great engineer officer proposing to plant vast fortresses, amply stored with shot, shell, and other materiel, at Ponder's-end, Shooter's-hill, Sydenham, Wimbledon, Harrow, and Mill-hill, thus forming a cordon of fortifications around the metropolis. As to the necessity for this strong measure, we must await the decision of the military authorities. Mr. Thackeray brings his novel "Lovel the Widower" to an abrupt and unexpected termination, by marrying Bessie Prior, ex-governess, ex-ballet-girl, to Lovel himself. The only matter for satisfaction in this is, that it puts an end to what is decidedly the very weakest production of Mr. Thackeray's pen. Of flashes of bright fancy, beautiful bits of social analysis, there is doubtless plenty—and when were these absent from the outpourings of Mr. Thackeray's pen?—but for the poverty of the story and the undramatic arrangement of its scanty materials, not to mention the remarkable unevenness of the style, never did this excellent writer do himself such injustice before. Better, far better than this, his "Roundabout Papers." No. IV. of which here makes its appearance. In this particular paper the great fight at Farnborough is somewhat whimsically used to illustrate the six "victories" already won by the *Cornhill Magazine*. At first sight, the illustration may seem to be inapposite; but Mr. Thackeray very ingeniously shows that the Farn-

borough fight, though a drawn one, terminated in a victory for both the combatants.

I think it is a most fortunate event for the brave Heenan, who has acted and written since the battle with a true warrior's courtesy, and with a great deal of good logic too, that the battle was a drawn one. The advantage was all on Mr. Sayers's side. Say a young lad of sixteen insults me in the street, and I try and thrash him, and do it. Well, I have thrashed a young lad. You great, big tyrant, couldn't you hit your own size? But say the lad thrashes me? In either case I walk away discomfited; but in the latter, I am positively put to shame. Now, when the ropes were cut from that death-grip, and Sir Thomas released by the recognized, the Eu-rope-an laws—the gentleman of Benicia was confessedly blind of one eye, and speedily afterwards was blind of both. Could Mr. Sayers have held out for three minutes, for five minutes, for ten minutes more? He says he could. So we say we could have held out, and did, and had beaten off the enemy at Waterloo, even if the Prussians hadn't come up. The opinions differ pretty much according to the nature of the opinants. I say the Duke and Tom could have held out, that they meant to hold out, that they did hold out, and that there has been fistifying enough. That crowd which came in and stopped the fight ought to be considered like one of those divine clouds which the gods send in Homer:

Apollo shrouds
The godlike Trojan in a veil of clouds.

It is the best way of getting the godlike Trojan out of the scrape, don't you see. The nodus is cut; Tom is out of chancery; the Benicia Boy not a bit the worse, nay, better than if he had beaten the little man. He has not the humiliation of conquest. He is greater, and will be loved more hereafter by the gentle sex. Suppose he had overcome the godlike Trojan? Suppose he had tied Tom's corpse to his cab-wheels, and driven to Farnham, smoking the pipe of triumph? Faugh! the great, hulking conqueror! Why did you not hold your hand from yonder hero? Everybody, I say, was relieved by that opportune appearance of the British gods, protectors of native valour, who interfered, and "withdrew" their champion.

In another part of this paper Mr. Thackeray negatives the assertion of "the correspondent of a Northern newspaper," that he was present at the battle. "If so," says he, "I must have walked to the station in my sleep, paid three guineas in a profound fit of mental abstraction, and returned to bed unconscious, for I certainly woke there about the time when history relates the fight was over." The number contains another instalment of Mr. Trollope's excellent novel, "Framley Parsonage," and of Mr. Lewes's "Studies in Animal Life" the last—alas, that it should be so! In this final chapter of a charming natural historical novel occurs the following acute observation upon what has come to be considered a dramatic necessity:

There is a good reason why novels always end with the marriage of the hero and heroine; our interest is always more excited by the struggles, than by the results of victory. So long as the lovers are unhappy, or apart, and are eager to vanquish obstacles, our sympathy is active; but no sooner are they happy, than we begin to look elsewhere, for other strugglers on whom to bestow our interest. It is the same with biography. We follow the hero through the early years of struggle with intense interest, and as long as he remains unsuccessful, baffled by rivals or neglected by the world, we stand by him and want him to succeed; but the day after he is recognised by the world our sympathy begins to slacken.

Mr. Sala continues his papers on Hogarth with spirit and that redundancy of quaint expression and curious learning which are the chief characteristics of his style; nor must we omit from among the chief attractions of the number honourable mention of Mr. Millais's exquisite illustration to "Framley Parsonage." Poor, pretty, little Lucy Robarts! how charming, and how tearful she looks, and with what graceful abandon she has thrown herself upon her couch to bewail her refusal of Lord Lufton! Surely nothing but the refusal of a lord could have caused so much sorrow to such a beauty!

In *Fraser's Magazine* is the first of what will evidently be an interesting series of papers on "Physical Theories of the Phenomena of Life," by Mr. William Hopkins, the eminent mathematician and natural philosopher. The opening chapter is mainly confined to a consideration of the theories propounded by Lamarck and Dr. Darwin; and it is pleasant to find that Mr. Hopkins, whilst differing from the latter in many of his conclusions, bears a willing testimony to the value of his work for inducing an enlarged view of natural science. "Gryll Grange" is as genial and as learned as ever, and we extract from the conversations between Mr. Falconer and Dr. Opimian the following oracles respecting those interesting subjects, wine and women:

Mr. Falconer.—Notwithstanding your example, Doctor, love is to be avoided, because marriage is at best a dangerous experiment. The experience of all time demonstrates that it is seldom a happy condition. Jupiter and Juno, to begin with; Venus and Vulcan. Fictions, to be sure, but they show Homer's view of the conjugal state. Agamemnon in the shades, though he congratulates Ulysses on his good fortune in having an excellent wife, advises him not to trust even her too far. Come down to realities, even to the masters of the wise: Socrates with Xantippe; Euripides with his two wives, who made him a woman-hater; Cicero, who was divorced; Marcus Aurelius.—Travel downwards: Dante, who, when he left Florence, left his wife behind him; Milton, whose first wife ran away from him; Shakespeare, who scarcely shines in the light of a happy husband. And if such be the lot of the lights of the world, what can humbler men expect?

The Reverend Doctor Opimian.—You have given two or three heads of a catalogue which, I admit, might be largely extended. You can never read a history, you can never open a newspaper, without seeing some example of unhappy marriage. But the conspicuous are not the frequent. In the quiet path of everyday life—the *secretum iter et fallentis semita vite*—I could show you many couples of whom the components are really comforts and helpmates to each other. Then, above all things, children. The great blessing of old age, the one that never fails, if all else fail, is a daughter.

Mr. Falconer.—Doctor, your tastes and sympathies are very much with the Greeks; but I doubt if you would have liked their wine. Condiments of seawater and turpentine must have given it an odd flavour; and mixing water with it, in the proportion of three to one, must have reduced the strength of merely fermented liquor to something like the smallest ale of Christopher Sly.

The Reverend Doctor Opimian.—I must say I should not like to put either

salt-water or turpentine into this claret: they would not improve its bouquet; nor to dilute it with any portion of water; it has to my mind, as it is, just the strength it ought to have, and no more. But the Greek taste was so exquisite in all matters in which we can bring it to the test, as to justify a strong presumption that in matters in which we cannot test it, it was equally correct. Salt-water and turpentine do not suit our wine: it does not follow that theirs had not in it some basis of contrast, which may have made them pleasant in combination. And it was only a few of their wines that were so treated.

Lord Curryfin.—Then it could not have been much like their drink of the present day. "My master cannot be in his right mind," said Lord Byron's man Fletcher, "or he would not have left Italy, where we had everything, to go to a country of savages; there is nothing to eat in Greece but tough billy-goats, or to drink but spirits of turpentine."

The Reverend Doctor Optimian.—There is an ambiguous present, which somewhat perplexes me, in an epigram of Rhianus, "Here is a vessel of half-wine, half-turpentine, and a singularly lean specimen of kid: the sender, Hippocrates, is worthy of all praise." Perhaps this was a doctor's present to a patient. Alcæus, Anacreon, and Nonnus could not have sung as they did under the inspiration of the spirit of turpentine. We learn from Athenæus, and Pliny, and the old comedians, that the Greeks had a vast variety of wine, enough to suit every variety of taste. I infer the unknown from the known. We know little of their music. I have no doubt it was as excellent in its kind as their sculpture.

A friendly and appreciative notice of Mr. Smiles's "Self-Help" and a capital essay "Concerning Growing Old," by the ingenious "A. K. H. B.," are among the most attractive contents of the number.

To speak the truth, *Macmillan's Magazine* is even more uniformly dull than it is wont to be, for the chapter of "Tom Brown at Oxford" is not so good as usual, and therefore fails to break the dead level. Mr. Maurice's essay on "The Suffrage" is partly unintelligible and partly unpractical. Why are the freemen and the freeholders to be the voters? For the rest, Mr. Charles (Tennyson) Turner's "Sonnets" have little Tennysonian but the name; Mr. Garnett's "Shelley in Pall-Mall" is trite enough; and the criticisms on the Royal Academy Exhibition are very dogmatic and, in our opinion, exceedingly unjust.

The most interesting and important article in the *Dublin University Magazine* is the last, that on "The Progress of French Agriculture." In one part the writer draws a happy contrast between the French and the English peasant:

Not only are town and country life in France very different worlds, but in point of civilisation they differ by two or three centuries. We speak not of Brittany, where ancient misery keeps her stronghold in the hills, nor of the south, where the people live almost in the open air, but of the centre and of the north, where protracted winters, such as ours just past, aggravate the general condition of wretchedness. Let us refer to fertile Normandy, with which we are best acquainted. Who would compare the habitations of its ordinary farmers and peasant proprietors either to the tidy abodes of Flanders, or to the salubrious chalets of Switzerland, where small proprietorship is well adapted to the geographical character of the country? If we compare them to the cottages of English farm labourers, we see that the latter, and the state of their inmates, have several advantages, which evidently do not result from peasant ownership in France. Leaving out of view the sensible houses erected for demesne workmen by such landlords as the Duke of Bedford and others of our aristocracy, we assert that the condition of the majority of rural day labourers in Great Britain is preferable to that of the bulk of French proprietors. The commodious brick cottage, such as is common in Yorkshire and other rich districts, with its appliances, internal and external, is out of all question superior to the ordinary dwellings of the class under consideration. Usually huddled together in a village, these houses, as a rule, are constituted thus: the materials stone, mud, wood, and thatch; or wood and clay walls, with a roof of straw. A single room serves as kitchen, and for working, eating, and sleeping in; the last function being fulfilled in two or three lofty *lits baldaquins*, tester beds, placed in corners, or worse, in recesses, with stuff curtains; and in which lie both sexes and all ages. The floor is seldom other than a mud one; and this room, in which warmth, however obtained, is closely husbanded, and in which every operation, from the days when members of the family were born in it, to those when they die in it, is performed, may be compared, at night, to a tank of foul stagnant air.

Here is another passage, which will leave the reader to reflect on the evils of the French legislation which abolished the apparently unjust but really wholesome law of primogeniture:

The inconveniences of parcelled morsels of landed property strike the eye at once. They are most visible in the fertile regions, where the possibility of obtaining a living by spade labour has availed itself most largely of the law of equal partition. The soil of the entire country is said to be de-parted into 126,000,000 of parcels, of which one-fifth exist in the ten departments forming the angle of the north-east of France. Calculating the population at 36,000,000, there are three parcels and a half to each person! What is this but another phase of what may still be seen in Ireland, where, in the difficulty of apportioning a small farm equally on the death of the holder, his children have endeavoured to satisfy equity by allotting each other several pieces of various quality, so that no one's lot is all together, but scattered up and down, and here and there. The French now seek some remedy at the hands of their legislature against this indefinite process of morselling, and—in the hope of seeing how their neighbours, similarly afflicted, may contrive, not, indeed, to turn the patched coat of their country into a new garment, yet to effect some consolidation of the patches—they look eagerly for an initiative to the neighbouring states of the German Rhine, which are suffering from the same evil, and are seeking to heal it.

The *Spiritualist Magazine* tells many a wondrous tale. In the opening article our witty friend, *Mr. Punch*, is soundly rated for having presumed to gibe at the "spirit-hand" of Napoleon the First, said to have been kissed by the Emperor and Mr. Home. The writer, evidently intending to overbear *Mr. Punch* by mere weight of evidence, says:

We will give *Punch* another fact about the Emperor. Our readers are familiar with the autographs and other writings obtained through the mediumship of the Baron Goldenstübbé, consisting of a series of the names of kings, queens, and princes of the royal houses of France, and of other eminent persons. These were obtained by placing blank pieces of paper on their tombs or statues. The Emperor sent for the Baron some time ago, and gave him a private

audience of an hour, during which he examined these writings, and afterwards compared them with the real autographs in the royal archives, and found them to be *fac-similes*! He also granted to the Baron access to the archives, and he, too, has made the comparison with the same result. The priests at St. Denis will not allow the Baron to deposit his paper there, because, they say, "it disturbs the souls of the departed." We have seen recently the whole series of these wonderful writings.

From what follows it appears that the opposition of *Punch* to spiritualism is due to the fact that Mr. Evans, junior, a son of one of the members of the firm of publishers which has much to do with the periodical, has been converted to spiritualism by being "a witness of several of the striking phenomena;" and then Mr. Charles Dickens, senior, is scolded, because he has not been convinced by what his eldest son witnessed—if that can be said to be witnessed which is alleged to have taken place almost in the dark—at a house in Russell-square. But the most marvellous story of all is one furnished by an anonymous contributor who has lately spent "Two evenings with Mr. Home." We give this without abbreviation or comment:

9th May, 1860.

Mingling with those interested in witnessing evidences of spirit power, I gladly accepted an invitation to meet a few friends on Monday the 7th of May, 1860, at a house in the West-end. At a quarter after 8 o'clock, we went into the adjoining back drawing-room, and sat down at a loo table. There were nine of us—Mr. Home being one of the number. Immediately the table commenced vibrating and gently lifting itself off the floor. I say *lifting itself*, because no human beings in human clay were the actors. Nothing occurred for a few minutes, during which conversation was kept up, and then the table gradually rose up off the floor about four feet, or rather more than a foot beyond our outstretched arms, the hands of which had rested gently on the table before its ascent. It then descended. The accordion was asked for by the raps. Mr. Home took it in his right hand, by the rim at the bottom of the instrument, leaving his left hand on the table, and then were played some beautiful voluntaries, exquisitely attenuated, yet clear and melodious. They then came out, gradually fuller, and yet more full, till the room seemed filled with the volume of sound like a pealing organ; still no false note. A friend sitting next me, forgetting himself, exclaimed "My God, how wonderful!" and after a breath, asked "if they would give us some air we knew?" and having asked for "God save the Queen," it was played at once.

A lady present, whose little boy had recently died, had indications of her on being in the room; and the accordion suddenly commenced playing a well-known air, which on earth the little boy was very fond of, as tallying with his mamma's name. Reader, was not there a truth of *life* and of love in the incident? The mother thought so, and her tears betrayed her thoughts.

The detonations on the table, and sometimes under my hands, were as sharp, and as clear, and as loud, as if struck vigorously with the edge of a penny-piece.

It was then rapped out by the sounds—"Go to the window;" we rose, and moved the loo table to about eighteen inches from the window. I may in passing state that the room was about thirty-seven feet long by about twenty-five wide, and about fifteen feet to the ceiling, bountifully supplied with the usual drawing-room furniture. We sat down again, but more closely, so as to allow a vacant space at the side of the table, *opposite* the window. The sounds then gave out "Put out the lights," which was done. We found that though the room was dark, yet the light from the window was sufficient for us to faintly see each other. The window-blind then commenced moving up and down—no one near it—evidently to tone the light; and while we were remarking the singularity of the phenomenon, and how high it went, all looking at it—suddenly it sprang up to the top, and then came gently down to its original position. Mr. Home felt something on his head, and found it was a leaf. Suddenly the leaf of a geranium was taken and dropped into the lap of a lady sitting at the table. We heard the snap as if breaking off the stem of a flower, and immediately came down past the left ear of my friend, and on to his knee, a sprig of geranium; while he held it up for us to see, I expressed a wish to have one, when a sprig came past my right ear on to my knee. I picked it up, and while showing it, another came past my face as if from the ceiling. The geranium plant was in the room several feet from any of us, and the sprigs came down both on the right and left of me.

After a pause, Mr. Home said he felt as if he were about to be lifted up; he moved from the table, and shortly he said, "I am rising"—but we could not see him—"they have put me on my back." I asked, will you kindly bring him, as much as possible, towards the window, so that we may see him; and at once he was floated with his feet horizontally into the light of the window, so that we all saw his feet and a part of his legs resting or floating on the air like a feather, about six feet from the ground, and three feet above the height of the table. He was then floated into the dark; and he exclaimed, "They have turned me round, and I am coming towards you." I then saw his head and face, the same height as before, and as if floating on air instead of water. He then floated back, and came down and walked up to, and sat on the edge of the table we were at, when the table began to rise with him on it. He asked a lady to sit on the table, and perhaps the spirits would take them both up; the table moved a little and then was still. Mr. Home was then taken behind the settée next to me; and while there, we heard sounds several times as of some one giving utterance to a monosyllable in the middle of the room. Feeling a pressure against my chair, I looked, and saw that the ottoman had been brought along the floor about six feet, no one touching it, and close to Mr. Home. He said, "I suppose it is for me to rest on."—He lay down, and the ottoman went back to its original position—"Oh! I am getting excited, some one come and sit with me." I went and sat beside him; he took my hands; and in about a minute, and without any muscular action, he gently floated away from me, and was lost in the darkness. He kept talking to let us know where he was. We heard his voice in various parts of the further end of the room, as if near the ceiling. He then cried out, "Oh! they have brought me a cushion to sit upon—I am sitting on it—they are taking it away." Just then the tassels of the cushion of another ottoman in the room struck me on my hair and forehead as if coming from the ceiling, and the cushion was deposited at my feet on the floor, falling as if a snow flake. I then saw the shadow of his body on the mirror as he floated along near the ceiling. He said, "I wish I had a pencil to make a mark on the ceiling. I have made a cross with my nail." He came down near the door, and after a pause he was again taken up; but I did not see him, but heard his voice as if near the ceiling. Again he came down, and shortly returned to the table we were at; and the sounds on the table bade us "Good night."

We have also received: *The Englishwoman's Journal* for May.—*One of Them*. By Charles Lever. No. VII. (Chapman and Hall.)—*The Historical Magazine of America*. (Trübner and Co.)

THE DRAMA, MUSIC, ART, SCIENCE, &c.

MUSIC AND MUSICIANS.

IN THE WIDE CIRCLE OF THE LYRIC DRAMA few operas of the domestic genus can lay claim to so large a class of admirers as Rossini's "*La Gazza Ladra*," which was brought forward for the first time this season at Covent Garden, on Saturday, the 19th inst., with a strong array of talent. As the *personnel* of the opera has undergone material changes since last writing of it, we imagine that we cannot give our musical readers at a distance a better idea of its present efficiency than in recapitulating the present cast:

Ninetta	Mme. Penco.
Lucia	Mme. Tagliafico.
Pippo	Mme. Nantier Didiée.
Podesta	Sig. Ronconi.
Fernando	M. Faure.
Fabrizio	Sig. Tagliafico.
Isacco	Sig. Lucchesi.
Georgio	Sig. Polonini.
Gianetto	Sig. Gardoni.

The production of "the thieving magpie" afforded an excellent opportunity for the *rentrée* of Mme. Didiée in a character so admirably suited to her; it also furnished Mme. Penco and M. Faure with a like favourable opportunity of being tried upon their merits by an assemblage as large and as critical as any that has been witnessed during the season. Last year the heroine was impersonated by Mlle. Lotti; the troubled deserter by Sig. Debassini. Whatever the merits of either or both of these artistes, as manifested on the occasion, were, certain it is that their successors have shown themselves able to render the characters still more satisfactorily. Every other portion of the opera, however seemingly small and insignificant, had a competent supporter. Never was greater proof given of the importance of what in inferior establishments are erroneously called secondary characters. In a good opera there can hardly be such a thing as a secondary character, so far as the requirements of the general effect are concerned. It is obvious that unless the idea of the composer be realised and carried out in its fulness, something more than a secondary influence will be brought into exercise towards destroying the charm of the whole performance. Mme. Penco has raised herself considerably in the estimation of the musical public by her portraiture of the innocent but harshly-treated *Ninetta*. Mme. Penco's reading of the character differs in many points from all others, and is one of the very best representations, taken as a whole, that has been witnessed for many years. The acting of M. Faure was wondrously fine; but, his vocalisation, being quite of the French school, finds less admirers in England than in France. The great drawback to M. Faure's singing success is, that he labours to repress nature, and to produce a constrained and artificial style. At times he exhibits great energy of tone, which inclines us to think that if the singer could forget his art in relation to its mechanism, and regard it more as a natural expression of feeling, he would produce a very different effect. Sig. Ronconi has no peer as *Podesta*, and the music assigned to the part comes easily within his means. Mme. Didiée's *Pippo* is well known for its faultlessness: she looks the character, and sings the music gloriously; the well-known bacchanalian "*Tocchiamo, beviamo*" (act i. sc. 4) was given with great spirit, and was loudly cheered; in the duo with Mme. Penco, "*E ben per mia memoria*," an encore resulted. Many other points during the performance were worthy of more than a running commentary. The overture was played to perfection, and met with an enthusiastic request for a second hearing. On Monday, "*Il Barbiere di Siviglia*" was brought forward for the third time, with the same caste as on the two occasions preceding. At the conclusion of the opera, the New Floral Hall, brilliantly illuminated, induced many of the visitors to resort thither. The band of the Coldstream Guards discoursed in military strains until the finger on the dial began to point sternly to the unit of morning. "*La Gazza Ladra*" met with a second effective representation on Tuesday, and on the following day the first grand morning concert took place at the New Floral Hall.

This was a highly satisfactory affair, both with regard to the excellence of the concert *per se* and the solution of a problem bearing on the acoustical properties of the building. The faintest note was distinctly heard at places the most remote from the orchestra, and masses of sound, whether vocal or instrumental, fell upon the ear with a distinctness hitherto unattained in structures of which glass forms so large a proportion of its material. The programme, compiled of operatic gems, brought nearly all the force of Covent Garden into action. Grisi, as first favourite, was twice recalled; Mario repeated the beautiful serenade from "*Don Pasquale*"; Didiée shared public favour with Grisi in the grand duo "*Giorno d'orrore*," from "*Semiramide*;" and Carvalho astonished and delighted by the beauty and facility of execution displayed in Masset's variations to "*Carnovale di Venezia*." The concert closed with the preghiera and finale from "*Masanioello*," a composition as admirable as opportune.

The announcement of Rossini's serious opera, "*Semiramide*," for

repetition on Saturday, the 26th ult., had the effect of filling Her Majesty's Theatre before the curtain was drawn up. Alboni sustained her well-practised character of *Arsace*, while Tietjens impersonated for the second time that of the Babylonian Queen. It is only necessary to add that the opera was in other respects well sustained throughout, and exhibited the higher degrees of refinement which careful and critical rehearsals will confer. On Monday "*Don Giovanni*" was again brought forward, purposely, it is understood, to test the capabilities of M. Gassier as the reckless Spanish nobleman; Everardi, who had previously sustained this part with credit, now played *Leporello*. The arrangement was altogether a mistaken one. Tietjens' assumption of *Donna Anna* was admirable throughout; she received a boisterous encore for "*Non mi dir*." Borghi-Mamo as *Zerlina* extorted many marks of approbation, and "*Vedrai Carino*" had to be repeated in compliance with general request. Giuglini also, in "*Il mio tesoro*," obtained a like distinctive honour. "*Trovatore*," which was played for the fifth time on Tuesday, created no marked sensation.

Mr. Henry Leslie's concerts appear to lose none of their attractions, although London just now is completely encircled by a luminous belt of foreign constellations and native stars. The sound of instruments and the notes of song scarcely know cessation, and yet, amid high-pressure entertainments and startling novelties, the concerts at St. Martin's Hall are as well attended and as richly enjoyed as when the musical goddess was less prodigal of her gifts. The programme of the 24th ult. contained no particular feature of interest; nevertheless, the concert as a whole came fully up to the standard of its predecessors. Mr. Coward's part-song for male voices, "*Take thy banner*," was more effective than on the first performance of it a month ago. This, we imagine, was owing to an increased speed in the time. Stevens's part-song, "*The cloud-capt towers*," well deserved the repetition that was called for. Among other pieces for male voices, "*Integer vite*," by F. Fleming (the 22nd Ode of Horace), seemed to be invested with an additional charm. A motet for quartet and chorus, by Hauptman, "*Source of all light and life divine*"—a composition of considerable merit and admirably sung—won the honour of repetition. Mendelssohn's "*Hear my prayer*" and a canone by Cherubini, "*Placido Zeffireto*," contributed also to the enrichment of the programme.

On the evening next succeeding, Miss Fanny Huddart's concert was given at the same place. A truly excellent bill of fare was published; but within two or three hours of the time fixed for opening the doors an unexpected foe, in the form of heavy rain clouds, made its appearance, and hovered about the metropolis so long, that St. Martin's Hall had not fifty visitors at the time announced for commencement. An improvement manifested itself as the evening wore on. The programme was by no means a trustworthy guide. In several instances the thing promised and that performed, bore no resemblance whatever to each other. Mme. Rudersdorff selected a valse by Arditi, a composition intended rather to exhibit mere feats of vocalism than to charm by its tune. Miss Stabbach's choice differed but little from that of the lady just mentioned. As a set-off to these florid items, Miss Huddart introduced a new and mournful ditty entitled "*The ghostly winds are blowing*," composed expressly for her by Mr. John Hullah. A quartet from "*Lurline*," "*Though the world with transport bless thee*," was very indifferently sung, although Mme. Rudersdorff, Miss Huddart, Mr. Patey, and Mr. Santley had the charge of it; the simple reason for its ineffectiveness may be traced to the quality of the voices in combination. Mr. George Collins played a fantasia bearing his own name, and entitled "*The Dream of Melody*," much to the delight of his listeners. This dream is pregnant with musical fancies, which, during the period of interpretation, evince a wonderful mastery of the instrument and a great knowledge of effects.

Herr Molique, a most accomplished violinist and composer, appears but seldom in the character of a concert-giver. This is to be regretted, inasmuch as there are many compositions of his, known to possess more than ordinary merit. It appears somewhat unaccountable that so great a man makes so slow a stride, while many, immeasurably beneath him in musical attainments are fêted there, caressed there, and reap a rich harvest in consequence. On Friday Herr Molique gave a concert at the Hanover-square Rooms. The programme contained but two of his own pieces, one styled "*Melodies for Violin*," and a fantasia on airs from "*Lucia di Lammermoor*." Mlle. Anna Molique, his daughter, highly gifted as a pianist, took part in the proceedings of the evening. The chief vocalists were Mme. Catherine Hayes and Mr. Santley.

On Saturday Mr. John Macfarren's programme was submitted for performance at the Hanover-square Rooms. Among the prominent pieces for pianoforte solos were *morceaux* from Blumenthal, Brisac, and Chopin; in the more classical school, Beethoven's sonata in D minor (Op. 31, No. 2). Miss Goddard took part with the *bénéficiaire* in the grand duo which Moscheles entitled "*Hommage à Handel*." Sig. Piatti and M. Sainton played a solo each, and Miss Fanny Rowland, Miss Palmer, and Mr. Santley leavened the instrumental business with vocal melodies. Notwithstanding this *matinée*

was announced as one of a special character, it contained the primary ingredients of a popular concert.

Mr. Benjamin Wells and Mr. Melchor Winter invited their friends to the Hanover-square Rooms on Monday evening. Mr. Wells is known to the musical world as a flautist of repute, and Mr. Winter is classed among the rising tenors. The printed list of particulars exhibited variety; and no doubt the materials furnished were amply sufficient for an interesting evening. On this point we are not in a condition to dwell; for though a person may, without inconvenience, visit two routes in an evening, by being early at the one and late at the other, it requires the accidental adjunct of ubiquity—which modern refinement and discovery have not yet attained unto—to be present at two or three public concerts beginning and ending at the same hour. This remark will apply to other occasions than the one here adverted to, and it may not be wholly unworthy the attention of those to whom the direction of public entertainments is a matter of frequent occurrence.

Ritter, a pianist of great Continental repute, made his *début* at the Musical Union Matinée, on Tuesday, at St. James's Hall. The concerted music consisted of Spohr's double quartet in E minor; a trio by Schubert, in E flat; and Beethoven's celebrated quartet in E minor, all faultlessly performed. On Tuesday next, Herr Straus, a violinist, spoken highly of by critics "over the way," is to make his first appearance, when a new trio will be played, in which Lubeck and Piatti will co-operate with him.

The evening with "Italian masters" at St. James's Hall was quite equal to those of a similar character that have preceded it in point of entertainment and support. The executive of the Monday Popular Concerts made up their programme of the 28th inst. chiefly from Boccherini, Cherubini, Jomelli, Paesiello, Piccini, Salvatore Rosa, Scarlatti, and Salieri. Considering the magnitude of choice, it would have been a marvel if any visitor went away dissatisfied either with the quantity or quality of the music submitted. First on the list of instrumental pieces was a quintet of Boccherini's in A major, for two violins, viola, and two violoncellos, with Herr Becker, Herr Ries, Mr. R. Blagrove, M. Paque, and Sig. Piatti as its exponents. Boccherini, it is well known, was a great performer on the violoncello, and, taking into account the era in which he flourished, a still greater composer for the instrument. A quintet of Rossini's in E flat major, for two violins, viola, and two violoncellos, stood at the foot of the programme. As a chamber piece this has never claimed an exalted position. The vocal selections had the merit of being melodious. Miss Parepa, Madame Laura Baxter, Mr. Tennant, and Mr. Santley were the singers. Pianist, Miss Arabella Goddard.

Miss Poole, an old favourite, and one of our best ballad-singers, gave a concert on Tuesday evening at the Queen's Concert Rooms, Hanover-square. Her programme had a large infusion of the popular element, from Berger's "Rosy-lipped Kate" down to Blewitt's "Little fat grey man." The favourite song from "Midas" was not lost sight of, seeing that "Pray Goody" and Miss Poole are part and parcel of its history and progress. Madame Catharine Hayes met with a large share of applause in a song entitled "The Forsaken," and also in a composition entitled "The Happy Birdling," composed expressly for her by Mr. Vincent Wallace.

CONCERTS FOR THE ENSUING WEEK.

MON. Hanover-square Rooms. Philharmonic Society. 8.
St. James's Hall. Monday Popular Concerts. 8.
Collard and Collard's Rooms. Mr. Harold Thomas's Matinée Musicale. 3.
Hanover-square Rooms. Mr. Aguilar's Morning Concert. 3.
10, Hyde-park, Kensington-gore. Sig. Maras's 18th April-midi Musicale.
Hanover-square Rooms. Blind Musicians' Concert. 3.
TUES. St. James's Hall. Musical Union Matinée Musicale. 3.
St. James's Hall. Miss Lettler's Concert. 8.
Hanover-square. Miss Helen McLeod's Soirée Musicale. 8.
WED. Collard and Collard's Rooms. English Glee and Madrigal Union. 3.
Royal Gallery of Illustration. London Glee and Madrigal Union. 3.
St. James's Hall. Mr. Hatton's Concert. 8.
Hanover-square. Louis and Adolph Ries' Concert. 8.
FRI. St. James's Hall. Mr. Brinley Richards' Concert. 8.
SAT. Crystal Palace. Grand Vocal and Instrumental Concert. 3.

NEW MUSIC.

"I am well pleased that the Lord hath heard." Anthem for four voices, with an accompaniment for the organ or pianoforte. Composed by JOHN LODGE ELLERTON, Esq. (Lonsdale).—An anthem very much in the style of Kent. It has three short solos, so written that they may be compassed by vocalists of ordinary ability. The two tenor cleffs are used, which is a trifling drawback to the diffusion the anthem merits among choirs in general, but more especially those to whom they are not familiar.

"O do well unto thy Servant." Anthem, solo, quartet, and chorus, with an accompaniment for the organ or pianoforte. Composed by JOHN LODGE ELLERTON, Esq. (Lonsdale).—We merely demur to the treatment of two successive chorals of 6-4, page 7. In other respects this anthem exhibits considerable ingenuity, is well written, and admirably adapted for the purposes intended.

The Muffled Drum: Song. The poetry by Mrs. HEMANS, the music composed by JOHN LODGE ELLERTON, Esq. (Lonsdale).—A song that tells of the last resting-place of the warrior. The spirit of the poet seems to have been caught by the musician. The melody is set in E flat, and is adapted for vocalists having the compass of an octave.

MUSICAL AND DRAMATIC GOSSIP.

A VERY FLORID AND EULOGISTIC REVIEW of Mr. Vincent Wallace's Concert in the *Crystal Palace News* (a penny "Magazine of Literature, Science, and Art," printed and published in the Crystal Palace—though the Crystal Palace Company emphatically declares upon the cover that it "is responsible for nothing in the Magazine except its own official announcements"), has been made the vehicle for a number of deliberate calumnies against the reputation of Mme.

Catherine Hayes, for her conduct in refusing to sing at that concert. After giving a very disparaging and untrue account of the lady's career, the writer insinuates that her popularity was not "legitimately acquired," and that the "ovations made in her favour were almost as intensely enthusiastic as those which were got up in regard to Jenny Lind, through the instrumentality of that Prince of Showmen, Phineas Taylor Barnum." However grossly untrue this suggestion is, Mme. Hayes has certainly no reason to be dissatisfied with the companionship assigned to her; for here the writer unconsciously admits that her success was at least as legitimate as that of the Swedish Nightingale herself. With this prelude, the writer goes on to rebuke Mme. Hayes for the "high airs which she has recently taken to herself in reference to the part which she was to take at Vincent Wallace's grand concert at the Crystal Palace," in that she "not only refused to sing, but some injudicious friends of hers on the press have thought proper to attempt to justify her conduct in doing so." In conclusion, the writer declares that "her absence from the concert was not very sensibly felt;" and then, rising to a higher level of untruthfulness, is daring enough to assert that "the lady is getting decidedly *passé* (sic), and must give way to better singers and more genial actresses." As to this, we can only say that the fact is at least as good as the French. It is simply an abominable untruth, on which we call to witness the testimony of every honest, unprejudiced, uninterested judge who has heard her within the last six months. Last year, when, with her health weakened by great labours and heavy domestic sorrow, she was "injudicious" enough to seek distraction by doing her best to please the public, her detractors had the courage and the manliness to point out that her voice had lost something of its pristine vigour. Now that she has regained her full strength, and her voice all its brilliancy, the calumny has not even the single grain of truth which once made it not less a calumny.

But if it be true that her absence from Mr. Wallace's concert "was not very sensibly felt," why should these gentlemen—for more than one are mixed up in this matter—think it necessary to devote a column and a half of the *Crystal Palace News* to an elaborate libel upon this lady? Surely, if she be really so very *passée*, this is but breaking a fly upon a wheel. But they know—none better—that what they state is untrue, and they hope by persistently repeating the untruth to get the world in time to believe it. It is all very well for the Crystal Palace Company to repudiate the responsibility of this publication; but it is certainly the duty of the directors to take care that gross and scandalous libels are not circulated under their sanction.

In one passage of this composition the cloven hoof is unwittingly allowed to appear. Referring to her engagement in America, the writer states: "It was entered into with Mr. Beale; but shortly after the arrival of the lady in America she was induced to violate her agreement and make the tour on her own account." *Hinc ille lacryme!* Here is the secret of the whole business. The plain facts of the case are, that Mr. Beale sent with her an agent whose conduct was such that Mme. Hayes was compelled to throw up the engagement; whereupon, far from behaving dishonourably to Mr. Beale, she paid him out of her own pocket three thousand pounds in compensation for that which was really his own fault. For this proper exhibition of independence and self-respect, however, Mr. Beale has never forgiven Madame Hayes; and we openly state our belief that it is mainly due to his influence over a certain powerful clique of musical critics that her name has been so traduced of late. These same critics (one of whom is well known to have used his position for the furtherance of most unworthy motives) have even gone the length of causing it to be believed that the presence of Mme. Hayes's name upon the bill of a concert will inevitably cause that concert to be passed over in utter silence, or, at any rate, to be very slightly and slightly mentioned; at any rate that such has been his line of conduct has long been notorious to the musical world. We do not speak without knowledge of the facts, or with any wish but to have them thoroughly sifted and inquired into. The sooner they are so, and the sooner the managers of certain journals, and especially of the *Times*, understand to what base uses, to what cowardly and unmanly ends, their power is being applied, the better.

For ourselves (so far as we may identify ourselves with the "injudicious friends" of Mme. Hayes) we can only say that we have not yet ascertained the limits of our "injudiciousness," and that, if due cause be given, we may possibly see reason to be very much more "injudicious" than we hitherto have been.

AMONG THE DRAMATIC novelties which have lately appeared at the theatres may be honourably mentioned a new and original farce by that prolific and veteran *farceur*, Mr. J. Morton. Its title is "Fitzmythe of Fitzmythe Hall," and the point lies in the danger of aristocratic assumptions by common folk. The acting of this pleasant piece of drollery is satisfactorily entrusted to Messrs. Buckstone, Rogers, and W. Farren, Mrs. Wilkins, and Miss Henrade.

At the Strand Theatre Mr. Palgrave Simpson has produced a comedy called "Appearances." This also turns upon the folly of undue pretensions, and both the construction and style are creditable and popular. The acting falls upon Messrs. J. Clarke, Parselle, and H. Swanborough, Miss Charlotte Saunders, Mrs. Selby, Miss Bufton, and Miss Neville.

On Wednesday afternoon the first annual meeting of the Council of the Royal Dramatic College was held at the Theatre Royal, Adelphi. Mr. Benjamin Webster presided. The secretary reported upon the progress in the erection of the college, and upon the increase of its funds. The ten houses proposed to be erected are all provided for. The total funds in hand amount to 6261*l.* 14*s.* 7*d.*

It is announced that the annual gathering of the charity schools of the metropolis, which has hitherto been held in St. Paul's, is this year to take place at the Crystal Palace. On Wednesday next, the 6th of June, the event will take place. The children will be grouped in the Handel orchestra, the diameter of which is said to be double that of the dome of St. Paul's. On Friday, June 8th, and two following days, a great fancy fair and bazaar, supported by many of the leading City houses, and under distinguished patronage, will be held in the central transept, for the benefit of the Warehousemen's and Clerks' schools.

ART AND ARTISTS.

EXHIBITION OF THE ROYAL ACADEMY.—PORTRAITS.

THE PORTRAITS at the Academy which are also works of art may be counted on the fingers of one hand. The few of any intrinsic mark are (as usual) the work of men who are something more than portrait-painters. Such a portrait is Mr. Holman Hunt's "Henry Wentworth Monk" (510): a half-length of a gentleman holding in one hand a Greek book he has been reading, in the other a copy of the *Times* newspaper just received by post. A window of old-fashioned green bottle-glass is the background, and may account for some singularly refracted, not to say questionable, hues in the hands. The character of the face is seized and elaborated with the same conscientious fidelity as every part of the detail—the magnificent brownish gold beard, the varying flesh-tints, the slightly formed shoulders and well-marked hands. Everything in this earnest and noble picture is physiognomic. Nothing is painted just to fill in. As a study of colour it is exceedingly fine. Was it painted at Jerusalem? We know that the artist met his sitter there; and have heard of the latter as a gentleman as original in character as his portrait is in its art—a pedestrian traveller over half the globe, for one thing, who started on his way with a few shillings in his pocket, relying for the supply of his necessities on the free hospitality of those among whom he journeyed. The picture is Mr. Hunt's only contribution, and is seen to great disadvantage in its present position, in what used to be the Architectural Room, which, as it is now filled, looks like a room at the spring exhibition of the British Institution.

In a very opposite style is Mr. G. F. Watts's head "The Duke of Argyll" (347); but in that style—one tending to the generalising and conventional—it is an artist's work, a vigorously-painted rendering of character, and a good likeness. But why should his Grace's linen be dirty and unstarched? Mr. Watts thought it was necessary to "art" to eliminate so trying and sordid a fact, as a clean well-got-up shirt-front, and a stiff "all-rounder." Ah! Mr. Watts, such notions are a remnant of the Old Adam—the old timorous, academic fears and impatience of truth, which some years since were well nigh reducing English art to utter imbecility. It was not thus Holbein and the old earnest men worked, when face to face with nature. They dared not falsify even the minutest matters, though they knew how to ennoble their interpretations of them. In the large family-piece "Mrs. A. Bentinck and her Children" (86), there is a very strong reminiscence of the great Italian schools; a nobility of manner, of composition, of drawing, and above all, of colour—deep, true, and harmonious—such as seldom is displayed in a modern exhibition. But the effort by which all this has been attained is a little too obvious. The difficulties are not so much conquered as in course of being so. The children, one clambering behind the mother, another standing beside her, and the naked infant lying in her lap, are less graceful than the maternal figure itself—which, however, thus grouped, almost reminds one of the conventional "representations of Charity" of the old masters. But we would not for a moment seem insensible to the rare merit (in modern portrait) of aiming so highly as is here done, and of devoting so much conscientious study and thought to the enterprise. And the painter's fulfilment of these aims is amply sufficient to make this picture one of the very few refreshing points in the upper line of this year's exhibition.

Mr. Richmond is distinguished among professed portrait-painters by exceptional delicacy, acuteness, and decision in discrimination of character; and, by exceptional refinement. Of the eight portraits he sends, all good, the two most remarkable for the qualities of mind and art put forth are those of "Mrs. Hook," the Dean of Chichester's wife (335), and the "Dowager Lady Rogers" (404). In the former we have, in default of beauty, truly admirable development of character and intellect. In the latter we have the gentle benignity of a serene and beautiful old age; a face which age has touched so gently as to beautify and soften even while it has altered. Less generally interesting material and accessories are those in Nos. 17 and 198, "Archdeacon Mnsgrave" and "William Gilpin, Esq., of Christ's Hospital;" handled, however, with real felicity and power. In "Mrs. Thomas Henry Farrer" (356) there is much technical refinement, but less character than in the others we have mentioned. The crayon-drawing of the "Earl of Elgin" (740) is interesting for its subject, and has all the vigour with which we used to be so familiar from Mr. Richmond's hand when he almost restricted himself to crayons.

We cannot but feel a strong sympathy and interest in Mr. Thorburn's consistent endeavours to transmute into oil pictures that true feeling for art he used to manifest so triumphantly in the medium, miniature, he has perforce abandoned. Of his three present productions, the "Portraits of Three Children" (93) is the happiest. Though a trifle hard, though effort be still apparent, we are, as in Mr. Watts's case, thankful for that effort; it has been made in the cause of art, at a cost of time and thought few professional portrait-painters would care to make. There is graceful composition here, good drawing, charming colour. All that is wanted is ease, the vivifying breath of life. With less to charm one, similar qualities are shown in No. 232, "Mr. Merry and Mr. Cunningham," in which there is much beauty and character, though not very artful composition: one figure is sitting, one standing. The same aims are recognisable, but not the same success, in the large "Portrait" (283) of a young lady in a green dress, sitting in a woolly-looking landscape. It

is far from our wish to speak disrespectfully of it. The feeling shown even in this picture would prevent that. Still we should recommend Mr. Thorburn to adhere to a smaller size of canvas. He has quite difficulties enough to encounter in the practice of oils. And where is the artistic gain (in portrait) from size? To us the gain has always seemed to lie the other way—from compression. If sitters would only think so too, and remunerate the artist not by the foot, but in proportion to the art put forth! Mr. Thorburn's higher qualities as an artist are such, we feel sure, as will only be diluted and in part negated by increased size.

Sir John Watson Gordon's four portraits have his usual modest power, not quite exhausted yet; and are all modest in size, save one, a full length of "Sir Alexander Gordon Cumming, Bart., of Altyre" (109), a most truculent-looking Scot, in kilt, full Highland costume, and the fiercest rat-tailed moustache. Mr. Grant, Mr. Knight, Mr. Pickersgill, send the usual quota of portraits in the usual style. Mr. Grant is of course great (in size, at all events) in sporting portraits: one "The First Note in Covert"—portrait of Henry Villebois, Esq." (12), the other "Sir Watkin and Lady Williams Wynn" (159). Must sporting gentlemen always look vulgar on canvas? Another large production of Mr. Grant is a full-length of Mr. Henley (72) in his study—a short-haired, wiry-looking gentleman, with his law books around him: the very ideal of a J.P. Among Mr. Pickersgill's portraits those of Sir John Bowring (11) and of Mr. Roebuck (152) are noticeable on account of their subjects. We may mention that Mr. J. Leslie's Countess Spencer (410), a full-length, has much refinement, and that the still-life introduced—china vases, antique cabinet, &c.—are painted with a manifest sympathetic appreciation for such elegancies. Mr. Eddis sends a full-length figure of a pretty wax doll, especially valuable for crinoline, linsey petticoat, and balmorals, entitled "Lady Mary Craven" (150). From Mr. Sant, Mr. Buckner, Mr. Desanges, we have many a full-length of fair and titled ladies as captivating as gleaming complexions and full toilettes can make them. Mr. S. Pearce's portrait (247) of Captain M'Clintock (a half-length) is a forcible and, on every account, interesting one. Mr. L. Holloway's portraits of Mrs. J. E. Holloway (268) and of a "Turkish Naval Officer" (296) have a certain coarse vigour. With Mr. T. M. Joy, who declares of No. 107 that

Earth hath no fairer child than thy fair self,

we must be allowed to differ. Earth hath many a fairer child than that rabbit-faced young lady in the hat, piquant though she be: not to mention that Mr. Joy has applied the same quotation before to a young lady in the British Institution. Mr. A. Busceni's full-length of "Madame Catherine Hayes" (200) is a bad likeness and a bad picture.

What need to go on further, indicating the prevailing character of the portraits? The short, old, military gentleman, standing beside his big horse, above which his head barely reaches; the pudgy colonial judge in the purple robe; the head master with his gown on, and academic cap in hand; the truculent, well-fed, reverend archdeacons: whose dreams have these familiar phantoms not disturbed, after the first visit to the exhibition, when the crowd prevents your seeing anything else?

Among the few miniatures—less than seventy—Mr. Wells occupies, as to size and importance, the place which Mr. Thorburn used to take; but not otherwise. There is a want of dignity and of grace in his full-length figures. The "Countess of Waldegrave" (892) is perhaps the best, though not an agreeable picture. Mr. Moira has much august patronage, and sends a full-length of the white-coated King of Hanover, a deplorable specimen of royalty. Miss A. Dixon's children have sweetness and grace. Indeed, to the ladies seem to have been resigned the honours of the field: Miss M. Tekusch for one, whose "Georgina and Maria, daughters of John Chase, Esq." (881) is powerful in drawing and lovely in colour.

Among the half-dozen medals, the impressions from the "Royal Academy Turner medal," by L. C. Wyon, should be looked at. The head of Turner is deficient in dignity, but the obverse of the medal, designed by Maclise, is a picturesque and pretty composition, gracefully executed.

THE ELLISON COLLECTION.

MRS. ELLISON'S noble and patriotic gift is now before the public, for it to appreciate and enjoy. The fifty water-colour drawings she has, in pursuance of her late husband's wishes, presented in her lifetime to the nation—some day, it is intimated, to be followed by another fifty—have, though as yet uncatalogued, been promptly placed before the Whitsun holiday-makers by the authorities at South Kensington. This addition to the few already bequeathed and purchased may truly be said to inaugurate the foundation of a collection of water-colour drawings worthy of our national pre-eminence in this branch of art; and is signally calculated to give enjoyment to the many.

The collection includes specimens of Turner, Copley Fielding, De-wint, Wm. Hunt, J. F. Lewis, Cattermole, L. Haghe, Carl Haag, Carl Werner, Robson, S. Palmer, F. Mackenzie, S. P. Jackson, and others. The Turner is a comparatively early drawing of "Warkworth Castle;" noble in composition and deep in colour. The Lewis is "A Halt in the Desert," resting camels and men: a very characteristic and perfect specimen of the "needle-pointed accuracy" of hand and clearness of eye of this remarkable master. Of Hunt there are three beautiful examples:—"The Monk," a full-length figure; "A Brown

Study," a young negro; and one of the inimitable "Plum" pieces. By L. Haghe there is the well-known "Emeute"—scene of wild action and terror in a Flemish city. By Copley Fielding there are two landscapes, "The Vale of Jetting," and scene on the "Sussex Downs,"—one of his most glorious, mist-filled valleys among the rounded downs. By Mackenzie there is a beautiful and valuable "View of Lincoln Minster from the Cloisters," and one of "Thornton Abbey." Mr. S. Palmer is represented by one of his characteristic sky effects—reality informed with an ideal sentiment—entitled "The Return from India." Of Dewint there are two examples, "The Cricketers," and "Nottingham." Of Carl Haag there is a half-landscape, half-figure piece, "Figures at a Shrine." Of Robson—an artist not so well known to this generation as the last, for he was prematurely cut off—the specimens are very good: "Calais Pier," and "Lake Achray." By S. P. Jackson there are three fresh and breezy sea-pieces, "Hazy Morning on the Coast of Devon," "Towing in a Disabled Vessel," and "On the Hamoaze, Plymouth." Cattermole's romantic sentiment, picturesque composition, forcible drawing, effective colour, and clear power of telling a story, are represented very fully in his "Hamilton of Bothwell Haugh," a single figure, "Lady Macbeth and Duncan," "The Sword"—a group of father and lovers, "Pirates Gambling," "Raising of Lazarus," "Cellini and the Robbers," and an architectural landscape. Of Cattermole the spectator may obtain a very adequate idea from this collection alone. To the above must be added good examples of W. Turner ("Kingley Bottom"), of Nesfield (Bamborough Castle), F. Taylor (Otter Hounds), W. S. Leitch (Scene in the Highlands), T. M. Richardson ("On the Cluny"), one of J. Varley's "Compositions," and specimens of less value from Topham, Oakley, Sidney Cooper, &c.

MR. WALTER THORNBURY, who, in imitation of Mr. Ruskin, has published his criticisms on the Academy Exhibition pamphlet-wise—which criticisms (on the principle that "dog should not eat dog") we forbear to criticise generally—has his fling at the *Athenæum* apropos of the famous blunder about the egg in Sir Edwin Landseer's picture. Mr. Thornbury says: "Some fussy, cackling critic thinks Sir Edwin should not have made the egg-shell hard, not knowing that the shell of a new-laid egg almost instantaneously hardens." Mr. Thornbury's blunder here is quite as bad as that of the critic of the *Athenæum*. An egg, when laid by a healthy bird, has its shell perfectly formed and perfectly hard before it leaves the oviduct. Really these fine-art critics ought to get up a little natural history, before they undertake the schooling of such sincere observers of nature as Sir Edwin Landseer.

Through a clerical error last week, the excellent sylvan scenes of Mr. A. MacCallum were spoken of as by a Mr. McCullum. The former is the right reading.

A very complete and interesting series of casts from ivory carvings, including specimens from the second to the sixteenth century, is now being privately exhibited by Mr. Franks in the rooms of the Society of Antiquaries.

To-day (Saturday) Messrs. Sotheby and Wilkinson are selling the second part of the very fine collection of engravings of the Rev. Dr. Wellesley, of Oxford;—works of the early Italian School; also a remarkable series of Nielli.

On Monday, June 11th, and during the ensuing days of the week, Messrs. Sotheby and Wilkinson will be selling an interesting collection, that of Mr. W. A. Bryant, of British portraits (oil pictures), of miniatures, enamels, old china, historical and topographical curiosities, and autographs.

Mr. Marshall Hood is exhibiting two statues in plaster of "Musidora" and "Hero" at the French Gallery. They have grace and delicacy, but are deficient in individual character—make too little distinct impression on the mind.

On Thursday, the 24th ult., the Royal Academy elected Mr. Egg to the seat at the Board vacated by the death of Sir W. C. Ross; a choice which will little commend itself to the public. Mr. Egg's pre-eminent claim would seem to have been that of seniority. The selection is not calculated to add to the working strength of the Academy as an exhibiting body. There is now Sir Charles Barry's vacant seat to fill.

On Tuesday next, June 5th, will be delivered the last of the course of seven lectures at the Architectural Exhibition in Conduit-street. It will be by Mr. R. B. Pullan, "On the Discoveries of the Budrum Expedition." That on Tuesday last was by the Rev. Mackenzie Walcott, on William of Wykeham; of whose claims to an architectural existence, as against a recent attempt to show he was not the architect of the buildings fame has attributed to him, the reverend amateur is a staunch defender. One of the most interesting lectures in the series was that on May 15th, by Mr. Street, "On the Application of Gothic Architecture to Civil and Domestic Buildings;" the feasibility of which the accomplished architect conclusively showed.

The celebrated collection of Lawrence drawings by old masters, the property of the late Mr. S. Woodburn, is now on view at Messrs. Christie, Manson, and Wood's Gallery, King-street, St. James's, preparatory to the sale by public auction on Monday next. This collection is one of the most interesting and valuable that has been submitted to public competition for some years past. The drawings were purchased by Mr. Woodburn from the representatives of Sir Thomas Lawrence, and among the works enumerated in the catalogue will be found some precious ones of Michael Angelo and Raffaele, several of the former having been procured direct from the Buonarroti family, and many of them engraved by Ottley. In this rare collection are also some splendid specimens of Correggio, Rubens, and Rembrandt, and other great masters, as well as the celebrated portrait of the Duke of Reichstadt, by Sir Thomas Lawrence. On Saturday, the 9th, will follow a series of early Italian pictures, from Giotto to Perugino, collected by the same eminent dealer; and on Monday, the 11th, a further miscellaneous collection of old masters.

The Institute of Architects has revived the scheme for an examination of its future members, and the granting them diplomas in architecture, as an initiation of a proposed general and compulsory system of the kind. The Architectural Association supports the idea. In the profession there is considerable opposition to the scheme on practical grounds. To us it savours strongly of old-fogeyism.

On Thursday, 21st, a *conversazione* will be held at the South Kensington Museum in aid of a fund for erecting a building for the Female School of Art. A collection of ancient and modern jewellery will be one of the attractive features of the evening; the Queen contributing the Koh-i-noor diamond, which, we are told, has been again re-cut since 1851, and, of course, still further spoiled. How singular is this rage for lessening the size and beauty of a natural marvel!

The fourth *conversazione* of the season was held by the Society for the Encouragement of the Fine Arts on Friday at Bridgewater House, its president, the Earl of Ellesmere, throwing open his splendid gallery and taking the chair on the occasion. The honorary secretary, Mr. Henry Ottley, read a paper on the Dutch and Italian schools, which derived a special interest from its reference to the Bridgewater collection. A concert, conducted by M. Benedict and others, enlivened the assembly of upwards of 600 persons. Among the curiosities exhibited was a medal struck in honour of the restoration of Charles II., together with the original die.

On Saturday and Monday last Messrs. Christie sold two or three good collections of English pictures: that of Mr. Mitchell, of Bradford, among them, including some especially fine drawings by Turner, Hunt, Lewis, Dewint, and others; also Hook's beautiful "Brook of Human Life," Millais's "Love of James the First," Linnell's "Kensington Gravel Pits," Wallis's "Martin in Chepstow Castle." We give the prices of the most noticeable pictures in the sale: 38. Dover from the Sea (water-colour drawing), by J. M. W. Turner; 302 gs. (White). 58. The Mandoline Player, by F. Y. Hurlestone; 166 gs. 59. Fruit, in silver vases, on a marble slab, a jewelled gold cup in the foreground (circle), by G. Lance; 164 gs. (Agnew). 61. The Harbour of Rhodes, with a group of figures on the quay, by W. Müller; 300 gs. (Agnew). 62. Keswick Lake and Kendal, with the adjoining scenery, by J. B. Pyne; 100 gs. (Hooper). 63. A Storm in Harvest, by J. Linnell; 636 gs. (Hooper). 64. The Salmon Trap, in Glen Ledder, near Bettws y Coed, by W. Müller; 600l. (Chapman). Mr. Bradley's collection realised 3500l. The remaining specimens were from different private cabinets: 66. The Boar Hunt, by J. Linnell; 104 gs. (Bourne). 72. The Ship Boy's Letter, by J. C. Hook, A.R.A.; 275 gs. (Flatow). The copyright is in the hands of Messrs. Graves, of Pall-mall, who paid the artist 350 guineas for it. 74. A landscape, with sheep on the mountains, by F. Lee, R.A., and T. S. Cooper, A.R.A.; 105 gs. (Chapman). 76. A Fair in the Isle of Skye, by J. Phillip, R.A.; 300 gs. 77. A Summer Afternoon in the Meadows, with cattle, by T. S. Cooper, A.R.A.; 220 gs. (Chapman). 78. The Rivalry, by W. Cave Thomas; 120 gs. (Jacobs). 79. The River Lechy, Perthshire, by F. R. Lee, R.A.; 105 gs. (Bourne). 80. The Celebration of High Mass in Henry VII.'s Chapel, Westminster Abbey, by F. Goodall, A.R.A., and E. A. Goodall; 140 gs. (Pocock). 80. The Disciples at Emmaus, by B. W. Collins, R.A.; 140 gs. (Holmes). 88. A landscape, with cattle standing in shallow water, and others reposing on the bank of the Medway, Gillingham in the distance, by F. R. Lee, R.A., and T. S. Cooper, A.R.A.; 123 gs. (Chapman). 90. The Halt of Smugglers, by H. P. Parker, 1851; 100 gs. (Isaac). 93. A View at the Entrance of a Wood, near the New Forest, Hampshire, by Patrick Nasmyth; 150 gs. (Harrison). 96. Lost and Found, by P. H. Calderon; 145 gs. (Patterson). The day's sale amounted to 6900l. The sale was resumed on Monday: 151. The Flirtation, by W. P. Frith, R.A.; 165 gs. (Ward). 152. An Autumn Sunset, gleaners returning home, by J. Linnell; 310 gs. (Wilkinson). 196. Hawking in the Olden Time, by Frederick Taylor; 170 gs. (Vokins). 204. A landscape, a noble work, by T. J. Linnell; 250 gs. (Agnew). 205. The Ballad, by D. MacIise, R.A.; 300 gs. (Gambart). 206. The Declaration (of Love), by F. Goodall, A.R.A.; 250 gs. (Gambart). 207. A landscape, with figures introduced by J. Phillip, R.A., by T. Creswick, R.A.; 175 gs. (Agnew). 208. The Brook of Human Life, by J. C. Hook, R.A.; 410 gs. (Evans). 209. Martin in Chepstow Castle, by H. Wallis; 200 gs. (Bentick). 210. Kensington Gravel-pits, by J. Linnell; 398 gs. (Evans). 211. The Study, by W. P. Frith, R.A.; 186 gs. 213. The Love of James the First, by J. E. Millais, A.R.A.; 400 gs. (Gambart). 214. Othello and Desdemona, by F. R. Pickersgill, A.R.A.; 210 gs. (Evans). 215. El Heralda Sevilla, by David Roberts, R.A.; 142 gs. (Fraser). 232. The Pirate's Isle, from Lord Northwick's collection (where it sold for 81 gs.), by D. Cox; 115 gs. (Crofts). Mr. Mitchell's choice cabinet of 50 pictures and drawings realised the sum of 4440l.; the other pictures, 1700l. Total of yesterday's sale, 6140l.

SCIENCE AND INVENTIONS.

MEETINGS OF SOCIETIES.

SOCIETY OF ARTS.—The second *conversazione* of the Society of Arts took place on Saturday evening last at Kensington Museum. The company was received by Sir Thos. Phillips, chairman, and of the council of the society. The departments of the museum and picture galleries were open on the occasion, and many other objects of great interest were exhibited. The band of the Coldstream Guards performed a selection of music during the evening.

ZOOLOGICAL SOCIETY.—On Tuesday, May 22, Dr. Gray, V.P., in the chair, a paper was read by Mr. R. F. Tones, on Mammals collected by Mr. Fraser in Ecuador, amongst which were particularly noticeable a new species of *Echinos*, proposed to be called *E. subspinosus*, and some new species of *Hesperomys*. Mr. Slater read a list of Birds collected by Mr. Fraser at Babahoyo and Esmeraldas in Ecuador, giving descriptions of the new species; and pointed out the characters of eleven new species of Birds discovered by Osbert Salvin, Esq., in Guatemala. Mr. G. R. Gray communicated a synopsis of the genus *Penelope*, with characters of all the species. Mr. Slater exhibited a series of skulls of the different members

of the *Suider*, and made remarks on the geographical distribution of these animals, and on the characters of the skull of the Red River-hog (*Potamo-chærus*).

CHEMICAL, May 3rd.—R. Parrett, Esq., V.P. in the chair. Mr. J. A. Wanklyn read a paper "On Zinc-Methyl." Mr. G. B. Buchton read a paper "On the Stibethyls and Stibmethylys." Dr. Guthrie read a paper "On some Derivatives from the Olefines."

NUMISMATIC SOCIETY.—Meeting, May 24; W. S. N. Vaux, Esq., President, in the chair. General Moore was elected a member of the society. Mr. Evans read a short paper "On a Silver Coin of Carausius," in the possession of the Earl of Verulam, and lately discovered on the site of the ancient city of Verulam. It may be thus described: IMP. CARAVSIVS. P.F. AVG., draped and laureate bust of the Emperor to right; rev. CONSER. AVG. Neptune represented as an old man, seated on shell, half naked, holding in right hand an anchor, and leaning on a trident with his left; in exergue R.S.R. Mr. Evans remarked that this type, though not unpublished, was still of extreme rarity; so much so as not to be noticed in the Catalogue of Coins of Carausius given by Akerman in his "Coins of the Romans relating to Britain;" that it is, however, engraved in Stukely, Pl. xxx.; No. 7, and in Monumenta Hist. Brit. Pl. v. 12; and that there is a very similar type known in copper, engraved in Stukely, Pl. xiii. 9, from a coin in the possession of Mr. C. Roach Smith. The type of the reverse is singularly appropriate on the coins of one who owed his elevation entirely to his naval skill; and the ocean god is as much in his place on the coins of Carausius as he was on the coins of Agrippa, 300 years before. We accordingly find him on some of his other coins as COMES. AVG.; but on these he is represented standing. Mr. Evans added that the representation of Neptune on the coin was singular in many respects; the drapery, the seat, and the anchor are all unusual, especially the anchor; for, besides the coins of Carausius, the denarii of Hadrian are the only ones on which Neptune is represented holding an anchor. The exergual letters R.S.R. possibly point out Rutupium as the place of mintage of this coin. Mr. Evans also read a communication from Mr. Goddard Johnson, "On the coins inscribed PAXS, and usually attributed to William I., though some of them have by Mr. Sainthill ('Olla Podrida,' Vol. I., Pl. viii.) been attributed to Rufus." Mr. Johnson is of opinion that the final S is not merely to fill up a vacant space, like the C in the PACS on the coins of Canute and the Confessor, but is intended to convey some meaning, making the legend PAXS. This he regards with Mr. Sainthill as peace with Scotland, and cites the peace concluded between the Conqueror and Malcolm III. in 1072, and that of Rufus with the same monarch in 1091, as fitting occasions for issuing coins in this type. Mr. Johnson also communicated some extracts from the corporation accounts of the Chamberlain of Norwich, between the years 1541 and 1549, as follows:

Lost in iij. very bad base French crowns that was paid to Mr. Eyer	ij shillings.
Lost in xxx. pence of Dandypratts and Dyloyn grots sold for xxiiij. iijd.	vja. viijd.
Lost in the sale of a very ylle sowerdow crown	xvjd.
Lost in xiiij. pieces of clyppyd money and broken Englysh coin which was sold at Hyrbitch Fair by the once at iij. xid. the once	ijs. iijjd.

He remarks that dandypratts were small silver coins, probably farthings, of Henry VII. and VIII.; and it was probably from the use of this word as a diminutive—a small child being still called "a dandypratt of a thing"—that the term was applied to the smallest coins of the English series, weighing only from two to three grains. Communications were also read from Mr. Akerman, "On a gold coin of Louis le Debonnaire (814–840), being a barbarous imitation of the gold coins engraved in the *Revue Numismatique*, Vol. II. Pl. viii. Nos. 2 and 3, and bearing on the reverse MVNVS. DIVINVM., the type being a cross within a wreath;" from Mr. George Sim, "A list of coins found on the farm of Netherfield, parish of Commertrees, county of Dumfries, including foreign sterling, John of Hainault, of Mons, and Valenciennes, and Robert III. of Flanders, a coin of Scotland, and several of Edward I. and II. of England, in all 195;" from Mr. Roach Smith, "On a third brass coin of Carausius with FORTUNA AVG. and her bust on the reverse, which gave rise to the blunder of Stukely, who mistook this for an empress and wife of Carausius; found at Richborough, the ancient Rutupium." Dr. Bialoblotsky also gave the society a few remarks on some Jewish tokens.

ROYAL GEOGRAPHICAL SOCIETY.—On Monday the anniversary meeting was held at Burlington House, the Earl de Grey and Ripon presiding. The report of the council stated that since the last anniversary 182 Fellows had been elected and one corresponding member, and during the same period the loss of twenty-one Fellows and one honorary member had been sustained. The society now consists of 1316 Fellows and fifty-seven honorary and corresponding members. The balance-sheet shows a satisfactory increase of income. The twenty-ninth volume of the Society's journal (containing the narrative of Captain Burton's latest African researches) is now ready for delivery. The third volume of "Proceedings" has been completed, and No. 1 of volume 4 issued to the Fellows. The accessions to the map rooms consist of 5217 maps and charts. In order to obtain for the use of scientific travellers an approved class of instruments for determining geographical positions, the council have agreed to offer "a prize of 50l., or a gold medal, to the designer or maker of the most serviceable reflecting instrument for the measurement of angles." A specification of the conditions of this prize may be had at the offices of the society. Considerable additions have been made to the library by presentation and purchase. The report then touched upon the leading geographical events of the past year and the communication of them to the society; to the expedition of Captain Speke and Grant, and other expeditions. The receipts of the society from all sources is reported at 4507l. 4s. 1d., the amount derived from subscriptions, fees, &c., from Fellows being 2475l.; Government grant, 500l.; and the payments, including 950l. paid for stock purchased, at 4373l. Afterwards, the President presented to Sir Roderick Murchison, as the representative of Lady

Franklin, the Founder's Gold Medal, for her self-sacrificing perseverance in the search after her husband, and the Patron's Gold Medal to Captain Sir F. L. M'Clintock for the successful achievement of the search. Sir R. Murchison, in vicariously returning thanks, read an interesting letter from Lady Franklin expressing her heartfelt appreciation of this honour. Captain Sir F. M'Clintock personally acknowledged the compliment paid to him. The Chairman then proceeded to read the usual address, giving a detailed account of all the proceedings of the society during the past year, the geographical discoveries made in various parts of the world, especially in Africa, Russia, China, Japan, and Australia—and paying a tribute to the memory of those distinguished Fellows and honorary members who had died since the last annual meeting, amongst whom were mentioned General Sir T. M'Dougal Brisbane, Rev. W. R. Hamilton, Hon. Mountstuart Elphinstone, Lieut.-Colonel W. Martin Leake, Robert Stephenson, Sir George Staunton, and Professor Carl Ritter.

SOCIETY OF ANTIQUARIES.—Thursday, May 24; the Earl Stanhope, President, in the chair. Ninety-six persons attended. The Fellows assembled proceeded to the election of a secretary in the place of Mr. Akerman, resigned. At the close of the ballot, Mr. Christopher Knight Watson, M.A., of Trinity College, Cambridge, Fellow of the society, the candidate recommended by the council, was declared to be unanimously elected secretary. The vote of the society was then taken on the recommendation of the council as to an allowance to the retiring secretary, and the recommendation was unanimously agreed to. As the reading of papers had been suspended for this evening to make way for the above special business, Mr. Franks, the director, provided an exhibition of his collection of casts from ivories, for the entertainment of the meeting. Its formation is the work of many years of labour. The collection, with specimens unpublished and but little known, includes the greater number in the well-known set issued by the Arundel Society in 1855, and originated by Mr. Alexander Nesbit, Mr. Westwood, and Mr. Franks. The casts are from gutta percha squeezes from the ivories themselves, from the principal museums and cabinets both in England and abroad. They are typical examples of each age and style, ranging from the second to the sixteenth centuries. Following Mr. Oldfield's classification, the collection may be described as comprising Roman diptychs of mythological character; Roman and Byzantine diptychs of historical character; ecclesiastical diptychs anterior to A. D. 700; book-covers anterior to A. D. 700; diptychs and book-covers of the eighth, ninth, and tenth centuries; miscellaneous objects anterior to A. D. 1000; carvings of the Greek school of various periods posterior to the age of Justinian (A.D. 483–565); ornaments of a casket of the Greek school, of uncertain age, in the treasury of the Cathedral of Sens; carvings of the Italian school, all probably of the fourteenth century; French, English, and German schools, eleventh to the fourteenth century; sacred subjects, the same of the thirteenth and fourteenth centuries; secular subjects and statuettes, and Italian, French, English, and German schools fifteenth and sixteenth centuries. It is not a little gratifying to find, after a review of this very admirable and extensive series, that one of the noblest, if not the noblest, of existing ivories is the property of the nation, and is deposited in the British Museum; it is the leaf of a diptych of the fourth or fifth century, on which is represented a grand standing figure of an angel with a cruciferous globe and a sceptre.

HORTICULTURAL SOCIETY.—An ordinary meeting of this society, for the election of Fellows and ballot for plants, was held at the Museum of Science and Art, South Kensington, by permission of the Lord President of the Privy Council; J. J. Blandy, Esq., V.P., in the chair. The chairman having intimated that his Royal Highness the Duke of Cambridge had been pleased to signify his wish to become a life member of the society, the usual method of ballot was dispensed with in this instance, and his Royal Highness was elected by acclamation. The following ladies and gentlemen were afterwards balloted for and elected Fellows:—Mrs. E. Edisson, Sir Charles Knightley, Bart., Rev. T. W. Franklyn, Charles Paget, Esq., M.P., Lady Ashburton, Mrs. J. W. Burmester, D. C. Marjoribanks, Esq., M.P., Mrs. Newman Smith, Mrs. M. W. Savage, Thomas Newall Arber, Esq., Robert Pulsford, Esq., Samuel Sanders, Esq., Lady Filmer, Mrs. Chesterfield Gayford, Mrs. Bailey Denton, the Earl Grosvenor, M.P., the Earl Spencer, the Countess Spencer, James Cawley, Esq., Wm. David Howard, Esq., F. B. Bernard Natusch, Esq., Ralph Neville Grenville, Esq., Robert Broadwater, Esq., and H. G. Poole, Esq. The ballot for plants was then proceeded with. It appeared that 337 Fellows had given notice of their desire to share in the distribution. Of most of the plants there were a sufficient number to supply all the applicants; but for several a ballot was necessary in order to determine who should have them.

ZOOLOGICAL SOCIETY.—Tuesday, May 8; E. W. H. Holdsworth, Esq., in the chair. Mr. W. Goodwin pointed out the characters of a new species of Paradise bird, a female of which was in his own collection, and a male in the British Museum, and proposed to call it *Paradisæa Bartlettii*, after Mr. Bartlett, from whom he had originally obtained his specimen. Dr. Crisp read a paper on the oil glands of birds, and exhibited drawings and preparations illustrative of the structure of these organs. Mr. Sclater called the society's attention to the fine series of struthious birds in the society's gardens, embracing nine distinct species, and pointed out the characters of the new Emeu from Western Australia (*Dromæus irroratus*), and a third species of Cassowary, which he proposed to name *Casuarus bicarunculatus*. Papers were read by Dr. Gray on new species of coralline of the genus *Distichopora*, from New Caledonia, described as *D. coccinea*; and by Mr. G. R. Gray on the birds collected by Mr. Wallace in Batching and adjacent localities, among which were many new and interesting species. Mr. Sclater read some notes on the birds from Southern Mexico, contained in a collection submitted to his examination by M. Sallé. Among them was particularly noticeable a new species of Hawkfinch, proposed to be called *Coccothraustes maculipennis*. Mr. Sclater likewise exhibited some skins of mammals from Angola, obtained by M. Monteiro, and called attention to an imperfect skin of a monkey of the genus *Colobus*, for which the specific term *Angolensis* was suggested as appropriate.

SCIENTIFIC ITEMS.

A NEW GREEN DYE.—"The discovery of a solid green by one of our chemists," says the *Salut Public* of Lyons, "excites no little interest here. It has been tried on silks, cottons, and woollens of all kinds with perfect success. It neither turns blue nor yellow with wear. Chinese green, the only dye hitherto employed, which used to cost 400f. per kilo., is now selling at 100f.; but the new green can be sold at 60f., and still leave a good profit."

TOMPSON'S PATENT HYDRO-PNEUMATIC INHALER is one of the most useful and ingenious of the inventions now being exhibited by the Society of Arts. It is an apparatus for the local treatment of affections of the larynx and other mucous passages of the throat, whether arising from nervous irritation, relaxation, oedema, inflammation (common or specific), or ulceration. It consists of a bellows, flask, adjusting apparatus, and nozzle, by which the caustic or other medicated liquid is aspersed, or squirted in minute drops all over the parts which the operator intends to attack. The advantages of such a plan are too obvious to require explanation, and we would suggest to Mr. Tompson that the application of his apparatus to the treatment of horses would be a useful addition to veterinary science.

PHOTOGRAPHY IN NATURAL COLOURS.—M. Toussaint has been repeating the experiments of M. Edmond Becquerel and M. Niépce de St. Victor, in which coloured objects were produced with all their natural tints upon daguerreotype plates. M. Becquerel photographed the solar spectrum with all its colours. M. Niépce preferred a doll for his experiments; this doll was dressed in the brightest colours, and at a distance might have been mistaken for a solar spectrum or a small rainbow. All the colours were produced many times on the silver plate, but were never fixed. M. Toussaint, whose name is new to me, has, it appears, tried a variety of experiments, but I have not yet been able to get any detail of them. The principal agents with which he has succeeded in producing and fixing these coloured images are *l'huile essentielle d'aillet* (essential oil of pink) and chloride of gold.—*Photographic News*.

MEETINGS FOR THE ENSUING WEEK.

- MON. London Institution. 7. Mr. G. W. Hastings "On Commercial Law in connection with the Travers Testimonial Fund."
Entomological. 8.
British Architects. 8. Mr. Arthur Ashpitel, "On the Origin and Development of the use of Crypts in Christian Churches from the earliest period."
United Service Institution. 8j. Capt A. T. Blakely, "Rifled Ordnance."
TUES. Royal Institution. 3. Dr. Spencer Cobbold, "On Herbivorous Mammalia—The Hippotamus, &c."
Civil Engineers. Annual Conversazione.
Photographic. 8.
WED. Meteorological. 7. Anniversary.
Royal Society of Literature. 8j.
Royal Institution. 3. Prof. Ansted, "On the Antiquity of the Human Race."
Royal Society Club. 6.
Antiquaries. 8.
Linnean. 8. 1. Prof. Greene, "On the Mutual Relations of the Cold-blooded Vertebrata." 2. Dr. Jameson and Sir J. Richardson, "On the Poisonous Effects of the Liver of a *Diodon*, Inhabiting the Seas of S. Africa." 3. Mr. Lubbock, "On some New *Eulomstraca*." 4. Dr. Wilson, "On the Nervous System of *Asterias*." 5. Mr. Walker, "Descriptions of New Guinea *Diptera*."
Chemical. 8.
Philological. 8.
FRI. United Service Institution. 3. Capt. Donnelly, "Photography, and its Application to Military Purposes."
London Institution. 7. Prof. Bentley, "On the Structure and Functions of the Nutritive Organs of Plants."
Royal Institution. 8. Prof. Faraday, "On the Electric Silk Loom."
SAT. Royal Institution. 3. Mr. F. A. Abel, "On Explosive Mixtures and Flame."
Royal Botanic. 3j.

MISCELLANEA.

MR. C. KNIGHT WATSON, M.A., F.S.A., has been elected secretary of the Society of Antiquaries in the room of Mr. J. G. Akerman, whose retirement, through ill-health, is much regretted by the members.

The anniversary dinner of the Royal Geographical Society took place on Wednesday evening, at the Freemasons' Tavern; the Earl De Grey and Ripon presiding.

Her Majesty has nominated the Right Hon. Robert Lowe, Richard Quain, M.D., and Mr. James Paget, F.R.S., to vacancies in the Senate of the University of London, caused by the deaths of Bishop Maltby, Lord Macaulay, and Mr. M. T. Baines.

The first general fête at the Royal Botanical Gardens, Regent's Park, took place on Wednesday. The attendance was so numerous that it was estimated that 12,000 visitors were in the gardens at one time. The show of flowers was very creditable to the society.

Lord De Grey and Ripon has been compelled by the pressure of his official duties to resign the presidency of the Geographical Society. Lord Ashburton has been elected in his stead, and will immediately enter upon the duties of the office.

Judging from the crowds which have visited the Zoological Gardens during Whitsun week, they are increasing in public favour. Notwithstanding the very cold and boisterous weather, and the heavy showers of rain and hail which fell at intervals during Monday, the number of persons admitted was upwards of 21,000.

On Friday night, the 25th ult., Herr Harwitz, the eminent chess-player, entered into a contest blindfolded, with six members of the Bradford Chess Club—namely, Dr. Macnish, M. Ammelburg, M. Landolphe, Mr. Petty, Mr. J. Barker, and Mr. Knowles. The six games proceeded simultaneously—Herr Harwitz not having a sight of the boards. There was a large number of members and friends present during the evening. The contest, which began at half-past seven o'clock, proceeded slowly and cautiously on the part of some of his opponents, but they were all ultimately vanquished one after another. His last opponent, Mr. James Barker, did not relinquish the contest till two o'clock on Saturday morning.

The report of the committee of the London Library announces that the total number of members added during the past year is fifty-seven, against a loss by death, withdrawal, and suspension of forty-seven; a corresponding advance in the finances is also shown. The committee also recommends that the formality of nomination be henceforth dispensed with,

and that subscribers of 3l. a year be admitted into the library in the same manner, and occupy in every way the same position, as that enjoyed by members who have paid the entrance fee. The number of volumes added to the library by purchase during the past year amounts to 1290, and fifty pamphlets. The number issued from the library during the same period amounts to 29,945.

OBITUARY.

GOODRICH, SAMUEL GRISWOLD (better known by his *sobriquet* of "Peter Parley") has just died, at the advanced age of sixty-seven years. Mr. Goodrich commenced life as a publisher, and continued for eight years in that vocation. He was then obliged, by ill health, to abandon business for a few years, but after a trip to Europe he resumed publishing in Boston. He brought out an edition of the novels of that most original and least-known of American novelists, Charles Brockden Brown, and he gave to the world the first book of that since eminent and prolific *littérateur*, Mr. N. P. Willis. He established the first of the annuals in America, which afterwards became so popular a feature in American bookselling. His annual was "The Token," which was commenced in 1827, and published for fifteen years. It was contributed to by the best writers and artists. But it is not as a publisher, as we have hinted, but as a writer, that Mr. Goodrich has been chiefly known. Under the name of "Peter Parley" he has produced one hundred and seventy volumes, the aggregate sale of which has been seven millions of copies. Besides these, which were chiefly books of an interesting and valuable sort for the young, Mr. Goodrich has brought out a volume or two of poems, and an elaborate autobiography, containing his personal recollections of noted men, English and American, which embodies many interesting details about Scott, Jeffrey, Lockhart, and others. His latest and most elaborate work is "The Animal Kingdom Illustrated," in two volumes imperial octavo, with 1400 engravings. This work occupied him five years, and was brought out in 1859 by Messrs. Derby and Jackson, of New York. The success of Mr. Goodrich's works was great enough to tempt many unscrupulous persons to adopt his *nom de plume*; and he himself, in a letter to the *Boston Courier*, dated February 1856, gave a list of thirty-one volumes published in America and forty-one published in England under that name, not one of which had any right to bear it. Though by no means a great writer, Mr. Goodrich has been eminently a useful one, and has done much to popularise knowledge, and present it in intelligible and interesting form to the young. The present annual sale of books which bear his name is upwards of 300,000 volumes.

PAULDING, JAMES KIRKE, an eminent American writer, the friend and associate of Washington Irving, died at his residence at Hyde Park, on the Hudson, on the 5th of April last. The *American Historical Magazine* gives the following interesting account of him:—"He was born on the 22nd of August 1779, at Pleasant Valley, Dutchess county, in this State. He received most of his education at a country school. In early manhood he removed to New York and formed the acquaintance of Washington Irving, to whom he was related by marriage, his sister having married Irving's elder brother. In 1807 Paulding and William and Washington Irving undertook the establishment of "Salmagundi," a periodical issued every fortnight, in small pamphlet form, something of the fashion of the "Spectator," but original in style and matter. It proved a decided success. It is still read with eagerness for its entertainment, and is valuable in an historical point of view, as a picture of society of its day. The literary association of Paulding and Irving began and closed with "Salmagundi." Their literary tastes were somewhat different, and they found it most expedient to pursue their avocations separately. Paulding, whose family had been driven from its home in Westchester county during the Revolution, naturally entertained a bitter feeling against the English, and this sentiment manifested itself in political satires, which speedily obtained for him a considerable, though, from the very nature of the subject, an ephemeral popularity. The principal of these were "The Diverting History of John Bull and Brother Jonathan," issued in 1812, and "The Lay of the Scotch Fiddle," in 1813. A pamphlet, entitled "The United States and England," attracted the attention of President Madison, and brought Mr. Paulding more directly into the political arena. In 1814 he was made Secretary of the Board of Navy Commissioners, afterwards Navy Agent at New York, and from 1837 to 1841 he was at the head of the Navy Department of the United States, under the Van Buren administration, since which he retired from public life. From 1807 to near the close of his life Mr. Paulding engaged, more or less, in literary pursuits. He attempted to revive "Salmagundi" without the aid of Mr. Irving, but the new series failed to please. In 1815 he published "Letters from the South," consisting of lively sketches of manners and scenery in Virginia; in 1818, a poem called "The Backwoodsman," sketching the progress of an emigrant and his family from the old to the new States; in 1823, "Konigsmarke, or Old Times in the New World," a tale of the Swedish settlements on the Delaware; in 1824, "John Bull in America, or The New Munchausen;" and in 1826, "Merry Tales of the Three Wise Men of Gotham." He afterwards wrote "The Traveller's Guide, or the New Pilgrim's Progress," "Tales of the Good Woman," "The Dutchman's Fireside," which has ever been regarded as his best novel, and "Westward Ho!" a novel of Kentucky forest life. In 1835 he published a life of Washington, for the use of schools, and more recently a work in favour of slavery in the United States. His latest productions were the novels, "The Old Continental," and "The Puritan and his Daughter." Several of his works have been translated and published abroad. Mr. Paulding's pen retained much of its freshness to the last. He was certainly one of the most elegant and facile of American essayists. His reputation has of late fallen off in consequence of his books being, for some reason or other, kept out of the market. Properly edited, they would be read with interest alongside of the volumes of his friend Washington Irving.

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TO WHOLESALE and RETAIL STATIONERS.—A young man, of respectable connections, having some knowledge of bookbinding, wishes to **LEARN** the **BUSINESS** of a general stationer, and account-book maker. 20l. premium will be given for two years' instruction. 15s. a week for board and lodging required. References exchanged.—"H. H.," care of J. Young, grocer, New-road, Hammersmith.

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The friends of a **YOUTH**, age 17, desire to **PLACE** him in either of the above businesses. He has been employed three years at the desk at a wholesale warehouse.—Apply to Mr. WATSON, 6, King-street, Chancery-lane.

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TO LETTER-PRESS PRINTERS.—To be **DISPOSED OF**, a highly desirable **LONDON PRINTING and MANUFACTURING STATIONERY BUSINESS**, returning upwards of 8000l. per year, which, by the use of additional capital, may easily be doubled. Attached to this concern is a very valuable connection.—Apply by letter to Mr. LILWALL, Mercantile Agency, 6, Old Fish-street, E.C.

BOOKS AND BOOKSELLING, &c.

[Publishers and Booksellers who have facts or announcements which they may wish to appear in this department of the **BOOKSELLERS' RECORD** and **TRADE CIRCULAR** will oblige by forwarding them (if possible, not later than Thursday) to the office, 10, Wellington-street, Strand, W.C.]

MR. BENTLEY is just publishing Vol. III. of M. Guizot's Memoirs.

MESSRS. SMITH, ELDER, and Co. have in the press "Ethica; or, Characteristics of Men, Manners, and Books," by Mr. Arthur Lloyd Windsor.

"**MARY OF LORRAINE**" is the title of a new work by the prolific Mr. James Grant, on the point of publication by the Messrs. Routledge.

NO. I. OF DR. CHARLES MACKAY'S new weekly periodical, *The London Review*, makes its appearance on the 7th of July.

A SELECTION FROM THE SERMONS OF THE REV. E. A. BRAY is announced by the Messrs. Rivington—a reprint, we presume, of the edition of 1818.

MR. ROBERT HARDWICKE is publishing a new edition, revised and enlarged, of Dr. Lankester's "Half-hours with the Microscope."

MESSRS. GRIFFIN and Co. are just publishing a "History of the Reformation in Scotland," by Professor Lorimer.

MR. MURRAY promises an interesting contribution to Alpine literature in the form of a volume to be entitled "The Glaciers of the Alps," to comprise the results of three years' personal observation of them. The author is the well-known Prof. Tyndale, who will doubtless, throw much light upon the moot point respecting the motion of the glaciers.

A NEW VOLUME OF MISCELLANEOUS SERMONS by the Rev. John Hampden Gurney is announced by the Messrs. Rivington.

DR. CHARLES MACKAY'S edition of the Jacobite Ballads of Scotland will be published by Messrs. Griffin and Co. in the course of June.

MESSRS. MACMILLAN and Co., of Cambridge and London, are publishing a cheap one-volume edition of Mr. Henry Kingsley's "Recollections of Geoffrey Hamlyn," an unimpeachable proof of its success.

MESSRS. HAMILTON, ADAMS, and Co., of London, and Hudson and Son, of Birmingham, are just publishing Vol. III. of the collected works of the late Rev. John Angell James, edited by his son.

"**FROM CORNHILL TO CAIRO**" was a geographical alliteration and transition of Mr. Thackeray's. "From the Peasantry to the Peerage," by "Blue Tunic," is a forthcoming publication of Mr. Newby's.

MESSRS. GRIFFIN and Co. will have ready about the middle of June Mr. Riley's translation of the curious "Liber Albus," formerly announced as in preparation.

MR. EDWARD STANFORD, formerly M.P. for Reading, now the well-known map-publisher of Charing-cross, has been appointed agent for the sale of the publications of the Geological Survey of the United Kingdom.

MESSRS. EDMONSTON and DOUGLAS, of Edinburgh, the publishers of Dean Ramsay's "Reminiscences of Scottish Life and Character" (now in a sixth edition), have in the press "An Essay on some Surnames of Scottish Families."

THE MESSRS. LONGMAN promise on the 13th the "Sketch of the Life and Character of Sir Robert Peel," by the great statesman's cousin, Sir Laurence Peel (formerly Chief Justice of Calcutta), which we previously intimated was in preparation.

IN A FEW DAYS will be published the second and concluding volume of Mr. John Hewitt's work, "Ancient Armour and Weapons in Europe, from the Iron period of the Northern Nations to the End of the Seventeenth Century."

MESSRS. MACMILLAN, of Cambridge and London, are just publishing Five Discourses on the Revision of the Liturgy question, by Dr. Vaughan, late Head Master of Harrow School, and the gentleman who recently startled the world by a "nolo episcopari."

A SECOND EDITION has been already called for of Professor Faraday's Juvenile Lectures on the Physical Forces (reported by Mr. William Crookes), the first edition of which was issued only a few weeks ago by Messrs. Richard Griffin and Co.

A PROMISING WORK on a rather novel subject is announced by Messrs. Atchley and Co., "Ancient Ironwork from the Thirteenth Century." This new contribution to the literature of decorative art will consist of a series of examples taken from existing specimens, with letterpress by Mr. Edward Clarkson.

MR. MURRAY is just publishing the Autobiographical Recollections of the late Mr. Leslie, the painter, edited by Mr. Tom Taylor. A foretaste, it will be remembered, of this interesting and unaffected work, is given in an anticipatory review of it in the current number of the *Quarterly*.

MR. EDWARD STANFORD, of Charing-cross, is preparing for publication "A Guide to the Isle of Wight," by a denizen of that beautiful region as well as a scholar and man of taste, the Rev. C. Venables of Bonchurch. In the execution of his task Mr. Venables has been assisted by local naturalists.

A SECOND THOUSAND has been issued (by Mr. Hatchard and the Messrs. Seeley) of Dean Close's modern equivalent to King James's "Counterblast against Tobacco." Of the "Why have I taken the Pledge?" of the same dignity of the Church, upwards of seven thousand have been sold.

MESSRS. DULAU and Co. are the London agent for the Catalogue of French Literature during the last ten years, which we formerly announced in our columns of Foreign Intelligence as in preparation by the great French bibliographer, Querard, and to be published by MM. Bossange, of Paris.

THE LITERATURE OF INDUSTRIALISM continues steadily on the increase. Messrs. Sampson Low and Son are preparing for publication a "History of Coal, Coke, Coal Fields, Iron, its Ores and Processes of Manufacture," by Mr. W. Fordyce. Is this the historian of Durham?

MESSRS. THOMAS CONSTABLE and Co., publishers and printers, of Edinburgh, are withdrawing from the publishing department of their business. The works of the late lamented Hugh Miller, formerly issued by the Messrs. Constable, will in future, we understand, be published by Messrs. Adam and Charles Black. The latter will shortly publish a cheap edition of one of Hugh Miller's most interesting works, "My Schools and Schoolmasters."

THE FIFTH and CONCLUDING VOLUME of Mr. Ruskin's "Modern Painters," completing the work, is on the point of being published by Messrs. Smith, Elder, and Co. It will be profusely illustrated, and Mr. Ruskin, who acts in many cases as the artist for his own book, will in some cases be found officiating as the engraver.

MESSRS. ANDREW ELLIOT, of Edinburgh, and Hamilton, Adams, and Co., are just publishing a history of the Ulster Revival of 1859. The title is "The Year of Grace," and the author is the Rev. William Gibson, Professor of Christian Ethics and Moderator of the General Assembly of the Presbyterian Church in Ireland.

MR. CHARLES H. CLARKE is adding to the "Parlour Library" the Swedish authoress Emilie Carlen's "Twelve Months of Matrimony," and Mrs. Gore's "Courtier, or the Days of Charles II." The same publisher announces a new volume by the author of "Tales of the Coast Guard," to be entitled "Tales of the Slave Squadron."

IT SPEAKS WELL for the interest taken, even among purely English students, in higher classical literature, that the first volume of Dr. Whewell's "Platonic Dialogues for English Readers" has already reached a second edition. A second volume, containing the Anti-Sophist Dialogues, has just been published by Messrs. Macmillan and Co.

THOUGH THE LITERARY GLORIES OF THE MODERN ATHENS are somewhat dimmed, Edinburgh still, it would seem, includes in its population 21 publishers and 84 booksellers. The "Trade," however, is outnumbered by the representatives of the alcoholic interest, the spirit-dealers in Edinburgh amounting to 257.

A WORK OF GREAT INTEREST to Lancashire readers, is promised soon by Messrs. Smith, Elder, and Co. "Scarsdale; or Life in Blackstone Edge and in Rosendale and Pendle Forests thirty years ago." In few districts has the lapse of so comparatively short a period worked such a change as in that which forms the subject of the coming work.

A NEW and CHEAPER EDITION is nearly ready of Sir David Brewster's "Memoirs of the Life, Writings, and Discoveries of Sir Isaac Newton." The former edition was issued by Messrs. Thomas Constable and Co., of Edinburgh, who, as intimated elsewhere, have retired from the publishing business. The new edition will be published by Messrs. Edmondston and Douglas, of Edinburgh.

MESSRS. BELL and DALDY have in preparation Dr. Forbes Watson's valuable "Account of the chief Fibre-yielding Products of India," the substance of which was read before the Society of Arts during the past month. Dr. Watson's important statistics have been collected at great cost to the Indian Government, and there will be several original illustrations of the fibrous plants.

THE MESSRS. LONGMAN promise on the 8th the new "Handybook of the Civil Service," by Mr. Edward Walford, M.A., late Scholar of Balliol College, Oxford. The work has been some years in preparation, and is intended principally for the information and guidance of aspirants to public appointments; it is based on actual knowledge derived from parliamentary and official documents, and other equally reliable sources.

IN ADDITION to new articles of interest previously alluded to as to be comprised in the new volume, the twentieth, of the "Encyclopædia Britannica," we may mention papers on Seneca, by Mr. Farrar (the author of "Eric"); on Syria, by the Rev. J. L. Porter (author of the "Handbook of Syria and the Holy Land"); and on Swift, by Mr. Richard Garnett, of the British Museum. Mr. Garnett, by the way, has contributed to the new number of *Macmillan* an interesting article giving the results of his new and curious Shelley-"find" lately made in a very unpromising quarter.

MR. JAMES DUFFY, of Dublin, who ranks high among the few publishers of note in the Irish metropolis, is to issue on the first of July No. I. of a new cheap monthly periodical, to be called "Duffy's Hibernian Magazine, a Monthly Journal of Literature, Science, and Art." The editor is Mr. Martin Haverty, author of the History of Ireland, Ancient and Modern, recently published by Mr. Duffy. The new magazine is intended to be thoroughly Irish in spirit. Its contents, the prospectus informs us, will "embrace Irish history and antiquities, poetry, romance, biography, and miscellaneous literature; literary, scientific, artistic, and musical criticism. The names of the contributors will be a guarantee of the high stand of merit which shall be aimed at in each class of subjects, and no attention shall be wanting to secure a variety of matter, that may meet the tastes of every class of readers."

A NEW ENGLISH TRANSLATION of the "Speeches in Thucydides," accompanied by a critical preface, by the Rev. H. Musgrave Wilkins, M.A., is being prepared by the Messrs. Longman. The object of the translator is to present the speeches in an English garb at once idiomatic and true to the original. Mr. Wilkins is a Fellow of Merton College, Oxford, and well known by his Greek Delectus, "Manual of Latin Prose Composition," and other excellent contributions to the literature of classical education.

LIFE IN THE CHURCH has been illustrated abundantly of late by male pens, and we are now about to have a contribution in that way from the pen of a lady. The Messrs. Rivington have in preparation "Reminiscences of a Clergyman's Wife," edited by the Dean of Canterbury. Masculine activity in the same department, however, is not relaxing. The Messrs. Rivingtons promise from the pen of Dr. Warton "The Sea-board and the Down; or, My Parish in the South." Dr. Warton is already well-known in theological and general literature. Among his many literary appearances may be noted his editorship of Southey's "Doctor" and Letters, and his "Parochial Readings, &c., with lives of Thomas à Becket and John Selden."

MESSRS. BULL, HUNTON, AND CO., of Holles-street, Cavendish-square, have issued a very neatly-printed catalogue of their library. Sentences like the following, in the prefatory announcement, are of good augury: "The whole library has during the past two years been remodelled, and many thousand volumes of inferior works of light literature have been withdrawn, and their places have been supplied by a large number of standard works of merit." And again: "It is possible that a little disappointment may be experienced by some of the subscribers in not seeing in the catalogue more works of fiction; but the proprietors wish it to be distinctly understood that the library is more especially intended for the supply of books in the higher departments of literature."

WE FORMERLY INTIMATED that the Messrs. Longman were preparing for publication a new introductory work on early Greek history, in a series of "Select Lives from Plutarch," by Mr. A. H. Clough, sometime Fellow of Oriel College, Oxford, the editor of the excellent revision, lately published, of the translation of Plutarch, known as Dryden's. Mr. Clough's new work is nearly ready. The selection extends from Themistocles to Alexander; the lives being arranged in chronological order. The volume is intended to present to youthful readers a sufficient sketch of the most interesting and instructive period of Greek history.

THE ARMY OF THE CHEAP PRESS, apparently undismayed by the failure of the Paper Duty Bill, numbers more volunteers than deserters from its standard. The *Morning Chronicle* (the *doyen* of the daily press, and once the "leading journal" in every sense of the word,) announces a reduction of its price to 2d. In making this announcement the conductors declare that they are undeterred in their resolve by the refusal of the House of Lords to repeal the duty. The *Dublin Daily Express*, also, the "leading journal" in Ireland (which appears to have an efficient staff and a well-informed London correspondent), reduces its price from 3d. to 1d. In announcing the change, the proprietors state that their journal has acquired a greater circulation than any of the London daily journals except the *Times*.

MESSRS. DAY AND SON, lithographers to the Queen, contemplate the publication of a superbly illustrated and illuminated edition of Thomas Moore's "Paradise and the Peri." The ornamental illuminations will be by Owen Jones, and the illuminated illustrations by Henry Warren. "It is the intention (says the prospectus) of those connected with the production of this work, that it shall possess all the higher qualities of Oriental gorgeousness in colour and design; that it shall exhibit, both in beauty and economy, the fullest powers of the chromo-lithographic process; and, whilst commanding the first position as a work of luxury and decoration, that it shall be eminently and practically serviceable and suggestive to those of the nobility, the families of the clergy and others, practising the now popular and valuable art of illuminating, each one of the fifty-four pages presenting a fund of fresh and tasteful illumination. The binding will be designed by Owen Jones."

MR. B. B. WOODWARD, B.A., F.S.A., is preparing for the press a new Historical and Chronological Encyclopædia. It is intended to form a copious and trustworthy book of reference for both students and general readers, and to present in a brief and convenient form, but with the most scrupulous accuracy as to dates, chronological notices of all the great events of universal history, including treaties, alliances, wars, battles, &c.; of the incidents in lives of great and distinguished men, and of their works; of scientific and geographical discoveries; of mechanical inventions; and social, domestic, and economical improvements. Matters of merely local interest, prolix details, with mathematical and technical chronology, will not be admitted. The general arrangement will be alphabetical. Historical events and occurrences happening in or relating to England are to receive the largest share of attention. The publishers will be the Messrs. Longman.

NEWSVENDERS' BENEVOLENT AND PROVIDENT INSTITUTION.—On Tuesday night the anniversary festival of this excellent institution was celebrated by a supper at the Freemasons' Tavern, Great Queen-street, Lincoln's-inn-fields. The chair was taken by Wm. H. Russell, Esq., LL.D., the *Times'* correspondent and editor of the *Army and Navy Gazette*. On the removal of the cloth, the Chairman gave the usual loyal and patriotic toasts, which were duly honoured. The Chairman, in giving the toast of the evening, "Prosperity to the News-venders' Benevolent and Provident Institution," referred especially to the advantages which such a society was capable of conferring upon its members, and to the claims which the news-venders had upon the general support of the public. After referring to several instances to show the usefulness of the society, he concluded by giving the toast, which was drunk with all the honours. After various other toasts, which included the health of the President, Mr. Dickens, &c., and the Chairman, Dr. Russell returned thanks, and expressed the great gratification he felt in presiding over the meeting of that evening. Subscriptions were announced to a liberal extent. The company separated at a late hour, after spending a very agreeable evening.

CAUTION TO JOURNEMEN.—At the Guildhall Police Court, on Monday, George Marks, a journeyman in the employment of Messrs. Baker and Co., lithographic printers, carrying on business in the Old Bailey, was summoned for quitting their service without notice, and with leaving his work unfinished. Mr. L. C. Lumley, of the firm of Lumley and Lumley, of Ludgate-hill, said he appeared to prosecute this complaint on the part of Messrs. Baker and Co., who were frequently put to great inconvenience in their business through their workmen leaving without notice and without completing their work. They were desirous of making an example in order to put a stop to the disreputable system which prevailed among a class of the journeymen of getting into debt in the neighbourhood upon the faith of their being in permanent employment, and, when credit failed, they decamped in search of fresh employment, and a new neighbourhood to favour with their patronage. Mr. Baker was then sworn, and said he engaged the defendant on piece-work, but paid him weekly, and since he had been in his employment he had advanced him nearly 5*l.* beyond what was due to him. On Monday, the 14th of May, he came to work, and commenced printing some show cards which were to be printed in four colours, it being the practice to print all one colour on one day, in order to allow it to dry before commencing the next colour; but after printing the first colour the defendant absented himself on the following day, the 15th, and had not since returned. It was the custom in his establishment for every workman to finish the work he commenced. The defendant could earn from 3*s.* to 4*s.* per week, and his engagement was from week to week, but the payment was according to piece-work. The defendant having called various witnesses and made various statements, Alderman Hale said he was of opinion that the defendant was decidedly in the wrong in leaving his work incomplete, and if it had been shown to him that it was of such a nature that it could not be so well finished by any one else, or that it was the practice of Messrs. Baker's firm for every man to complete his own work, he should have no hesitation in convicting the defendant. As it was, there was some doubt in the matter, and of course the defendant would have the benefit of it. He thought a man who was guilty of such conduct was not worth keeping, and the sooner he was got rid of the better. Mr. Lumley said if the summons were adjourned he would come prepared with ample evidence to remove the doubt which the magistrate appeared to entertain with regard to the custom of Messrs. Baker's establishment. Alderman Hale said he saw no objection to that course, and the summons was accordingly adjourned till Friday (yesterday), and the defendant was recommended to obtain legal assistance, as he was in a critical position.

BIBLE-PRINTING AND FOREIGN PAPER.—The following interesting statements were made by Mr. J. Watson, of the firm of Messrs. Nisbet and Co., Berners-street, in the course of his evidence given in February last before the select committee of the House of Commons appointed to inquire into the so-called Bible monopoly. "Should the privilege," said Mr. Watson, "of printing the Bible be extended to all, I can anticipate that a printer having large machine power (not sessional printers, whose machinery is not always fit for the purpose), but a large book-printer, for the double purpose of providing stock work for his machines and for his establishment compositors, and in order to keep his best hands about him, should, when trade is dull, set them to the composition of two or three Bibles, taking duplicate sets of plates. (I say two or three Bibles, because no printer would limit himself to the composition of a single Bible from the same set of types. He would be able to compose three or four different Bibles from the same set of types.) And having done this, I can anticipate him going to one of the large societies or publishers, and making this offer: 'If you will send in your paper and let me print it, when my machines

would otherwise be standing idle, I will not only do it for you at a low price, but you shall have the use of my stereotype plates for an insignificant royalty, or for nothing.' By such an arrangement, his composing in the first instance, and his printing department permanently, would be served. I can anticipate a similar proceeding on the part of a paper-maker. I had occasion to see a large paper-maker yesterday, and I put the question to him, whether he would do so; he said he should be very glad frequently. And I am not sure that if the Chancellor of the Exchequer's budget, including his proposed abolition of the import duty on paper, is carried, we may not see the day when the stereotype plates of Bibles will be sent to Germany, and there printed for importation here. This operation has begun already. A beautifully-printed English book, by an English writer, has been printed by Brockhaus, of Leipzig, and published in this country by Trübner." The questions and answers which followed this statement explain themselves:—"Mr. Bright: Does that arise from the greater cheapness of labour or of paper in Germany?"—"Chiefly the cheapness of paper. You are aware that the exportation of rags is practically forbidden, and as a necessary consequence the price of paper to the purchaser in Germany is cheapened; therefore you can get the manufactured article cheaper than you would otherwise were rags freely exported. Chairman (Mr. Baines): Is the exportation of rags forbidden from Germany, or only from France?—I understand from the whole of Germany, Trieste excepted. Mr. Bright: Do you know at all how much paper of equal quality is cheaper at Leipzig than in London?—I have no idea; but I know the fact that it is cheaper. I know that about four or five years ago, when there was a great rise in the price of paper, consequent on the demand from Australia, even with the additional penny of import duty, paper was extensively imported here. The import duty on paper is 2½*d.*, and the excise duty is 1½*d.*; and even with that difference it paid the importer to bring in the paper. Mr. A. Mills: Can you tell me what that book was to which you alluded as having been printed in Germany?—It is a Memoir of Libraries by Mr. Edwards, in 2 vols., royal 8vo."

AMERICA.—MESSRS. APPLETON AND CO. announce for speedy publication Tupper's "Three Hundred Sonnets;" "The Romance of Natural History," by Mr. Gosse and Timb's "Anecdote Biography." They also announce "The Prophecy of the Revelation of John its own Interpreter," by John Cochran.

MESSRS. GOULD AND LINCOLN will shortly publish "Morning Hours in Patmos," by Rev. A. C. Thompson; "Dictionary of Christian Churches and Sects, from the Earliest Ages of Christianity," by Rev. J. B. Marsden; and "The Year of Grace in Ireland," by Rev. William Gibson, being an account of the revivals in Ireland during the past year.

PROFESSOR G. J. ADLER, of the New York University, has prepared, and is about to publish, an English version of Rénouard's "History of Provençal Poetry." He has accompanied the work with several specimens of poetry in the dialect of the Troubadours, which will gratify the curiosity of those (many in America) who have not access to the few works which contain such specimens.

AS A FIT COMPANION to the fine edition of Southey's Poetical Works, lately issued by Messrs. Little, Brown, and Co., it is stated that a house in New York has it in contemplation to publish a complete edition of the prose works of the same author. It will be edited and superintended by Mr. George Folsom, of New York, and will commence with the least known of Southey's works, embracing his contributions to the reviews, and be followed up by the issue of his more elaborate works.

MESSRS. TICKNOR AND FIELDS give notice that they will immediately reproduce, from early sheets, the "Autobiographical Recollections" of the late C. R. Leslie; the condensed English translation of Dr. Krapf's "Missionary Travels and Researches in Eastern Africa." They also announce that they will add to their "blue and gold" series the complete Poems of William Allingham, collected and revised by the author for the purpose.

AN OLD BOOK HOUSE.—The book firm of Collins and Brother, of New York, is perhaps one of the oldest in existence, its history dating as far back as the year 1770, when Mr. Isaac Collins was appointed printer to the King for the province of New Jersey. In 1779 the same Isaac Collins, who was the grandfather of the present firm, became the printer and publisher of a paper called the *New Jersey Gazette*, copies of which are still in existence, and to be found in one or two of our public libraries. In 1789 Mr. Collins executed the printing of Ramsey's celebrated history of South Carolina. He subsequently published the first family quarto Bible ever printed in America, issuing an edition of 5000, which at that time was considered quite large. At the close of the career of this venerable publisher the business fell into the hands of his son, Mr. B. S. Collins, who successfully conducted it until the year 1843, when it came into the possession of his sons, Messrs. Robert B. and Charles Collins, who have successfully managed it until the present time.—*N. Y. Sketch Book and Merchant's Guide.*

MESSRS. HARPER AND BROTHERS announce several works, among which are "The Englishwoman in Italy," by Mrs. Gretton; Mr. T. A. Trollope's new work, "Filippo Strozzi;" "Right at Last," by Mrs. Gaskell; and Mr. Wilkie Collins's new tale, "The Woman in White."

ENGLISH RECEPTION OF DR. WORCESTER'S DICTIONARY.—An American paper says that the new quarto Dictionary of Dr. Worcester has received a cordial welcome from the philologists of England. The venerable Charles Richardson, now in his 86th year, the author of Richardson's Dictionary, has written to Dr. Worcester a congratulatory letter upon the success of his work. B. H. Smart, the author of a Practical Grammar of English Pronunciation, who has devoted a long life to philological researches, and whose pronouncing dictionary is a standard authority, also gives warm praise to a rival work from this side of the Atlantic. The Rev. Richard C. Trench, also well known for his philological researches, and Mr. Herbert Coleridge, the secretary of the Philological Society of London, have both expressed themselves in high terms of commendation of Dr. Worcester's labours. Beside these, the distinguished author of the Dictionary of the Anglo-Saxon Language, the Rev. Dr. Bosworth, of Christ Church, Oxford, and Professor of Anglo-Saxon in that University, has written a critical letter to Dr. Worcester, in which he praises both the matter and the manner of the book.

UNDER THE HEAD OF "SHARP WORK IN THE BOOK TRADE," the *Boston Journal* gives currency to the following paragraph:—"The enterprising house of Rudd and Carleton have in press and will soon publish the famous letters and correspondence of Humboldt. There has been quite a strife among the booksellers in relation to the publication. But the end has proved honourable to the high-minded character of the trade. Messrs. Rudd and Carleton obtained an early copy of the German edition. A German scholar of the name of Kapp agreed to translate the work and make it ready for the printer in ten days. In the mean time the Appletons had purchased the advanced sheets, and were about to issue the work. But they agreed to yield it up to Rudd and Carleton on the payment of 40*l.*, the sum paid by the Appletons. This was done. It was then found that the Harpers were all ready to go to press, and they had to be stopped. And as soon as that house knew that Rudd and Carleton had made an outlay of 600 dollars, and bought off the Appletons, they gave up the field to their young rivals. The coast being clear, the work was put to press, and will soon be out." The enterprising Mr. Kapp has quite distanced in speed England, the translator. The edition of Messrs. Rudd and Carleton was published on the 12th of May.

ANNOUNCEMENTS OF NEW AMERICAN PUBLICATIONS IN THE PRESS.

A. S. Barnes and Burr.
Popular Physics. From the French of M. Ganot, by W. G. Peck.
University Geography and Atlas. By D. H. Cochrane and A. von Steinwehr.
Political Manual. By Edward D. Mansfield.
Collins and Brother, New York.
A Manual of History of the United States, for the Use of Schools. By David B. Scott, A.M.
A Popular Cyclopædia of Modern Domestic Medicine. By Keith Imray, M.D.
Rudd and Carleton, New York.
The Life and Public Services of the Hon. John Bell.

THE FOLLOWING IS OUR LIST OF NEW AMERICAN PUBLICATIONS for the week ending Tuesday May 15, 1860.

ORIGINAL.

APTONMAN—History of the Harp. New York: Published by the Author at the Conservatoire de la Harpe.
BISSELL—The Panic as Seen from Parisus, and other Poems. By Champlin Bissell. New York: T. J. Crowen.
BRYANT—A Discourse on the Life, Character, &c. of Washington Irving. By W. C. Bryant. New York: G. P. Putnam.
CARLE—Child's Book of Natural History. New York: A. S. Barnes and Burr.
CLAYLAND—Life of Parker Cleveland, LL.D. By Leonard Woods, D.D. Joseph Griffin, Brunswick, Me.
COGGESHALL—Historical Sketch of Commerce and Navigation from the Christian Era to 1860. By George Coggeshall. New York: G. P. Putnam.
DE GAL—School of the Guides: Designed for the Use of the Militia of the United States. By Col. Eugene de Gal, 55th Regiment N. Y. S. M. New York: D. Van Nostrand.
EDWARDS—The Boy Inventor: a Memoir of Matthew Edwards. Mathematical Instrument-maker. Boston: Walker, Wise and Co. New York: D. Appleton and Co.
EL FUREIDIS. By the Author of "The Lamp-lighter" and "Mabel Vaughan." Boston: Ticknor and Fields.
HOYT—Transactions of the Wisconsin State Agricultural Society. Vol. V. Edited by J. W. Hoyt. Carpenter and Hyer.
LAMSON—The Church of the First Three Centuries. By Alvan Lamson, D.D. Boston: Walker, Wise, and Co.
REDPATH—Echoes of Harper's Ferry: comprising the best Speeches, &c., called forth by John Brown's Invasion of Virginia. Collected and Arranged by James Redpath. Boston: Thayer and Eldridge.
SCHREIB—The American Ecclesiastical Year-Book. By Alexander J. Schreier, Prof. of Hebrew and Modern Languages in Dickinson College. New York: H. Dayton.
SIDDONS—Norton's Handbook to Europe; or, How to Travel in the Old World. By J. H. Siddons. New York: C. B. Norton.
FARRAR—Sermons Preached in St. Mary's, Oxford, before the University. By Adam S. Farrar, M.A., F.G.S., F.R.A.S., &c. Philadelphia: Smith, English, and Co. New York: Sheldon and Co.
KAPP—Letters of Alexander von Humboldt to Varnhagen von Ense. Translated from the German Edition, by Friedrich Kapp. New York: Rudd and Carleton.

KIDDIE—Cyclopædia of Literary and Scientific Anecdote. Edited by William Kiddie. 1 dol. 50c. Columbus, Ohio: Follett, Foster, and Co.
THE LUCK OF LADYSMIDE. Reprinted from *Blackwood's Magazine*. 50c. Boston: Little, Son, and Co.

FRANCE—THE FOURTH VOLUME of the Correspondence of Napoleon I., published by the order of the present Emperor, has just appeared at Paris. If report speaks truly, we may expect an addition to the works of his Imperial Majesty Napoleon III. "The Emperor of the French," says "Father Prout," in one of his Paris letters to the *Globe*, "is engaged on a life of Julius Cæsar. London book-sellers," adds the lively journalist, "ought to keep a sharp eye on getting copyright in the translation."

M. J. P. FERRIER, whose works on Afghanistan are well known in this country, has produced a new and rather elaborate book of Persian and other travel.

M. LOUIS VEUILLOT, formerly of the *Univers*, has supplied a biographical notice to the edition of the Works of Donoso Cortes, published by the family of the well-known politician and writer.

THE TRANSLATION of the "Song of Solomon," formerly announced as in preparation by Ernest Renan, the profound Semitic scholar and hardy critic, has made its appearance in Paris.

THE FRENCH TREATY and the relaxation of prohibition in France are doing their work. Why should the English cotton manufacture be so much superior to the French? This and other questions are to be elucidated in a series of studies on "Cotton-spinning in France and England," of which a first, devoted to the subject of machinery, has just been published by a M. Louis Boigeol.

AN ENTERPRISING PUBLISHING HOUSE in Paris has entered into an arrangement for a French translation of Carlyle's "French Revolution" and of a portion of the Essays of the same author. This will be a difficult job for the translators, and would seem almost a hopeless task, but that it has been undertaken by two gentlemen in conjunction, one of whom may be described as an English-Frenchman and the other as a French-Englishman. The work will appear in the course of the summer or autumn.

TRADE CHANGES.

(Publishers and Booksellers who have facts or announcements which they may wish to appear in this department of the BOOKSELLERS' RECORD and TRADE CIRCULAR will oblige us by forwarding them (if possible, not later than Thursday) to the office, 10, Wellington-street, Strand, W.C.)

PARTNERSHIPS DISSOLVED.—William Burt and Henry Charles Burt, Witchampton, Dorsetshire, paper-manufacturers.

F. A. Hancock and W. Humphrey, Wood-street, Cheapside, stationers.

C. Shaw, J. Hoyle, and J. Hammond, Sheffield, typefounders; as far as regards C. Shaw.

S. Jackson and T. J. Alexander, Bird-in-hand-court, Cheapside, general engravers.

W. F. Jackson and E. W. Jackson, Salford and Manchester, engravers.

DIVIDENDS.—E. Morgan, Cheapside, wholesale stationer, June 20, at one, Basinghall-street.

H. Smart, Gloucester, printer, June 21, at eleven, at the Court, Bristol.

FINAL ORDER.—John George Ash, stationer, June 9.

CERTIFICATES to be granted (unless cause be shown to the contrary) on the day of meeting.—Jackson Southward, Liverpool, printer and stationer, June 19.

BOOKS WANTED TO PURCHASE.

Booksellers and others forwarding lists of books for gratuitous insertion in this department of THE BOOKSELLERS' RECORD will please to add their full name and address.

By Mr. GEORGE W. MEK, 1, Church-square, High Wycombe.

Rye House Plot, Nos. 46, 47, 48, 49, 50.
Home Companion for May 21 and 28, 1853, Nos. 6 and 7.

By Messrs. NOYES and SON, 7, Bladud-buildings, Bath.

The Journal of the Society of Arts, May 12, 1860. No. 390, Vol. VIII.

By Mr. THOMAS BAYLEY, Newcastle, Staffordshire.

Boswell's Life of Johnson, with Malone's notes (4 vols. 8vo. 1826), Vol. III.

COMING SALES BY AUCTION.

[Auctioneers wishing to have their coming sales noted in this column will oblige by forwarding early intimations and early copies of catalogues.]

By MESSRS. PUTTICK and SIMPSON, at 47, Leicester-square, on Monday, June 4, and four following days, the remaining library of the late Richard Chambers, Esq., F.L.S., &c., formerly of Castle-street, Leicester-square; also a selection from another library, &c.

By MR. L. A. LEWIS, at 125, Fleet-street, on Tuesday and Wednesday, June 5 and 6, the library of a gentleman, &c.

By THE SAME, on Friday, June 8, modern books, printing and writing papers, stationery, &c.

REPORT OF SALES BY AUCTION.

By MESSRS. S. LEIGH SOTHEBY and JOHN WILKINSON, at 13, Wellington-street, Strand, on Thursday, the 24th of May 1860, a selected portion of the works collected by the late S. W. Singer, Esq., editor of Shakespeare, &c., comprising specimens of the libraries of Maioli, Grolier, Cardinal de Bourbon, Marguerite de Valois, Thuanus, Longepierre, Count Hoym, Sir Robert Dudley Earl of Leicester, Sir K. Digby, and of the principal collectors of the sixteenth and seventeenth centuries. The total sum realised by the one day's sale was 636*l.* 15*s.* We give some of the items of this very interesting sale:

America. Monardes (N.) delle Cose che vengono portate dall' Indie Occidentali pertinenti all' Uso della Medicina e Libro della Neve, 2 vols. in 1. 8vo. Venetia, Ziletti, 1575. De Thou's copy, in old "veau fauve," with his large arms containing monogram stamped in gold on sides, and the monogram only on back. 1*l.* 13*s.*

Bedæ (Venerabilis) Historia Ecclesiastica Gentis Anglorum Latine et Anglo-Saxonice Alfredo Rege interprete (edente A. Wheloc). Cantab. 1644—Archaionomia sive Leges Anglo-Saxonice cum Interpretatione Latina G. Lambardi. Accessere Leges Edvardi I., Gulielmi Conquestoris, Henrici I. &c. Ib. 1644. In 1 vol. folio. De Thou's copy, in old "veau fauve," gilt back, the centre ornament being his monogram. On the sides, impressed in gold, are the large arms, with his name at full and his monogram, surrounded by the myrtle wreath. 1*l.* 4*s.*

Cervantes Saavedra (M. de) el ingenioso Hidalgo Don Quixote de la Mancha, 2 vols. Extremely rare, olive morocco, gilt edges. Madrid, Juan de la Cuesta, 1608-15. First edition of the present text, Cervantes having made considerable alterations in the original volume published by him in 1605, when he reprinted it in 1608, and which therefore may be considered as the primary of the standard, the second volume was not printed until 1615. This copy appears to have been made up from two sets, one volume having belonged to Thuanus, and the other to the President Menars. The first volume has been rebound by Charles Lewis to match the other, the large Thuanus arms, with monogram of Menars (stamped in gold) having been preserved and carefully inserted in the sides. The second volume has the original cover with the arms and monogram of De Thou stamped in gold on sides and back. 30*l.*

Dionysii Areopagitæ Opera, Græcæ, notis G. Moelli. 8vo. Paris, 1652. In old French olive morocco, gauré gilt edges, the sides elegantly tooled in the Grolier style. 7*l.* 2*s.* 6*d.*

Dolce (L.) Prima Parte delle Stanze di diversi illust. Poeti, Vinigia, i Gioliti, 1590; La seconda parte, ivi, 1589. 8vo. 1 vol. A beautiful specimen of the library of Marguerite de Valois, Queen of Henry IV., in old olive morocco, gilt edges, the sides and back completely covered with gold tooling of elegant design, in which are introduced the Daisy (Marguerite), and other emblematic devices of that princess, equally renowned for her beauty, her wit, and her taste for handsome bindings. In the centre are the three fleurs-de-lys, a rare occurrence, and only to be found on the choicest of her collection.

Euripidis Tragœdiæ septendecim (xviii.), Græcæ, 2 vols. First Edition of the Eighteen Tragedies (Hercules Furens not being mentioned on title-page, but printed at end of Vol. II.) 8vo. Venetiis, apud Aldum, 1503. Beautiful copy, Vol. I. in the original morocco binding, with gilt gauré edges, the sides and back covered with gold tooling in the Grolier style, and Vol. II. bound to pattern by Charles Lewis. 10*l.*

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- No. 5, JAMES HANNAY, October 2, No. 430.
- No. 6, CHARLES MACKAY, November 6, No. 435.
- No. 7, WILLIAM HUNT, December 11, No. 440.
- No. 8, M. LE COMTE DE MONTALEMBERT, Jan. 1, No. 443.
- No. 9, JUDGE HALIBURTON, February 5, No. 448.
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- No. 20, The late JOHN MURRAY, January 7, 1860, No. 496.
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THE DAILY NEWS.—This is a biographical dic-
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the names of 17,500 deacons, priests, and bishops, ar-
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and copious of its contemporaries of the other pro-
fessions; and, indeed, with some few exceptions,
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siastical profession will, we have little doubt, fully appre-
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printed is of a peculiar character, well suited to facilitate
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reference is obtained, which adds very considerably to
the utility of the publication, inasmuch as the name of
every clergyman in England and Ireland can in a
moment be met with, and, generally speaking, all that
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should be entirely absent, or that, from the various
changes in preferments, it can in every particular be
always accurate; but it approaches as near as any work
of its kind can do, which is merely one of reference.

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Established Church, or who feel any interest in the his-
tory and actual position of individual members of its
clergy. . . . The book is a storehouse of valuable
information, but little of which can be found elsewhere,
and, while indispensable to all public libraries, will be a
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contains so large a collection of facts. Here are nearly
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arranged, that one can turn, without trouble or confu-
sion, to the very thing one wants to know. It would
be no slight thing to get together a bare list like this;
but this is the least part of the work, for to each name
is added address, school, college, dates of degrees and
ordination, ordaining bishop, past and present appoint-
ments, with value and statistical information, and, finally,
literary publications. We believe that a wonderful amount
of accuracy has been secured, considering the enormous
mass to be dealt with. A work like this, manifesting so
large an amount of labour and of energy and spirit, ought
to command the warm support of the public, especially
of all who are in any way connected with the clergy. It
is an annual publication, of course; and, although it is a
wonderful work in its infant state, we doubt not that
the mind which planned it will strike out improvements
in future.

THE PUBLISHER'S CIRCULAR.—Crockford's
Clerical Directory for 1860 is really a valuable work; and
is as superior to our old friend the "Clergy List" as the
"Post-office Directory" was to its forerunner "Robson."
For correctness and careful compilation the
present work leaves far behind all previous direc-
tories. The book forms a biographical key to about
18,000 names.

THE ILLUSTRATED LONDON NEWS.—This is
the second year of the publication of this well-arranged
Clerical Directory, which is a biographical and statistical
book of reference for facts relating to the clergy and the
Church. It contains 17,500 names, in strict alphabetical
order; a complete index to benefices and curacies; a list
of the Irish clergy belonging to the Church; one of the
members of the Scottish Episcopal Church; a list of
the English Bishops from the year 1774 to the end of
1859; each section and each name being accompanied by
full information of all that it is likely any one would
desire to know who has to consult a record of this kind.
In its way nothing can be more useful or better put
together than this directory.

ILLUSTRATED NEWS OF THE WORLD.—The
publisher of this work is a man of immense enterprise.
The present is one of his most important undertakings.
To all clergymen this work is indispensable; to every
member of the Church of England it must be interest-
ing; and even to the ordinary reader it offers, as a book
of reference, a vast amount of curious information.

ST. JAMES'S CHRONICLE.—The title of this, the
most complete and carefully compiled of all our direc-
tories, conveys but little idea of its contents—the mere
name and address of each clergyman takes up only a
small portion of the work. It is a perfect biographical
directory of the personnel of the Church. . . . This
vast and varied collection of facts, relating to the clergy
and the Church, may be fully relied on for accuracy, as
they are obtained, we are informed in the preface to the
work, from the clergy, and corrected in proof, in many
instances, by themselves. We should state that the
work is most admirably printed—the names being in
bold black letters—well bound, and altogether forms one
of those concise works of reference which are so highly
prized by persons who, like ourselves, have no time to
wade through a mass of matter to find the facts they
wish to know.

THE MORNING CHRONICLE.—This is a biogra-
phical and statistical book of reference for facts relating
to the clergy and the Church, and supplies a want which
no other directory has yet attempted to fill. The clergy-
by means of this directory, can learn of themselves, and
the public can ascertain, not only the address (which
ordinary directories would supply, although necessarily
dispersed over a variety of town and country publica-
tions), but the school and university, educational honours
and degrees, dates and place of ordination, present living
or appointment of the clergy, with particulars as to in-
come, patronage, and literary achievements. As
far as perfection can be attained in any such publication,
this Clerical Directory is a remarkable proof of industry.

THE MORNING POST.—"Crockford" is a work of
considerable dimensions, compiled on the plan of a bio-
graphical dictionary of the clergy of the Established
Church. . . . It bears on the face of it evidence that much
care has been taken in its compilation.

EVENING HERALD.—This annual has now assumed
a position which renders it indispensable to all who re-
quire information as to the personnel of the Church. . . .
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